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"Snowy" says...



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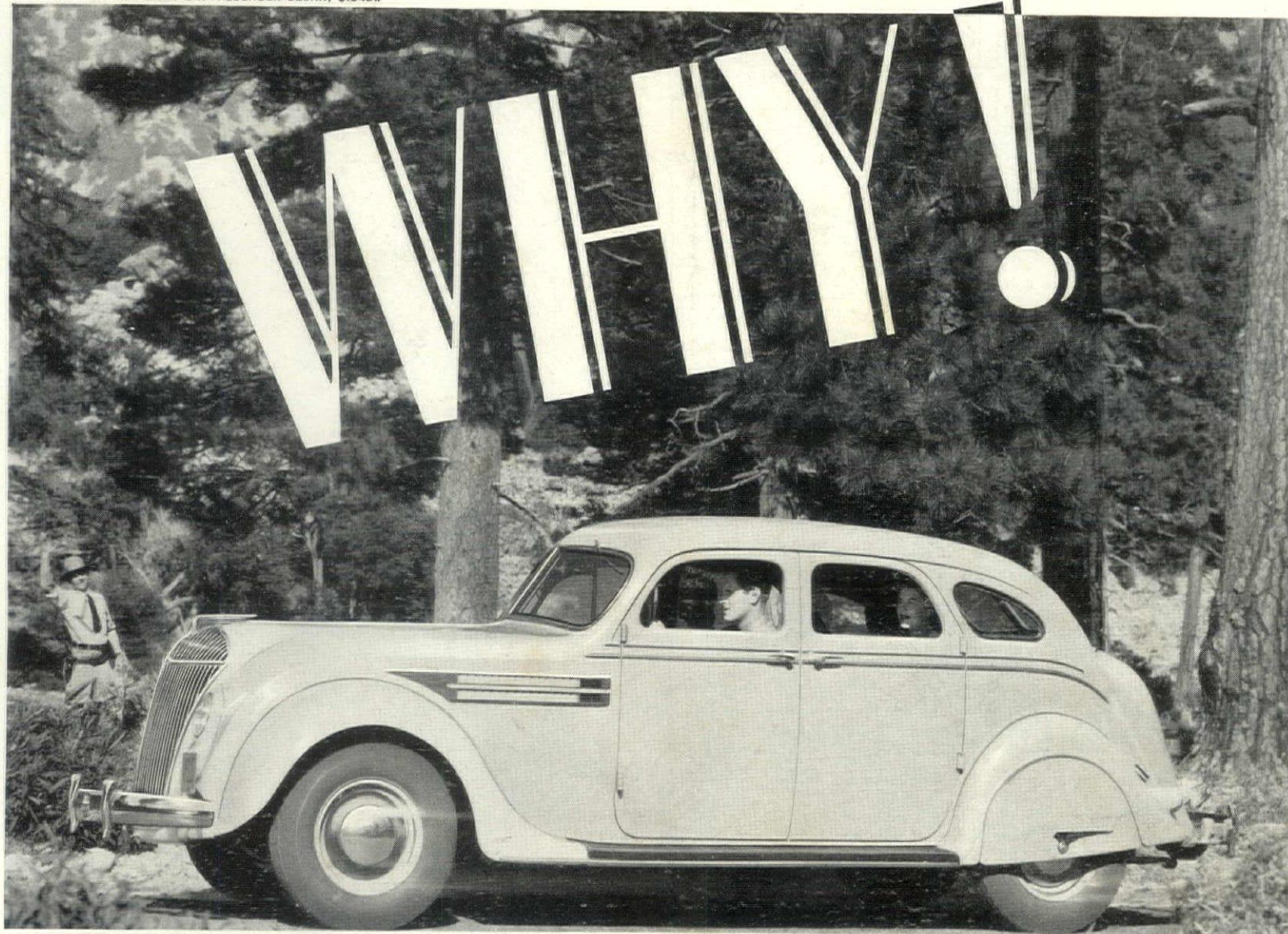
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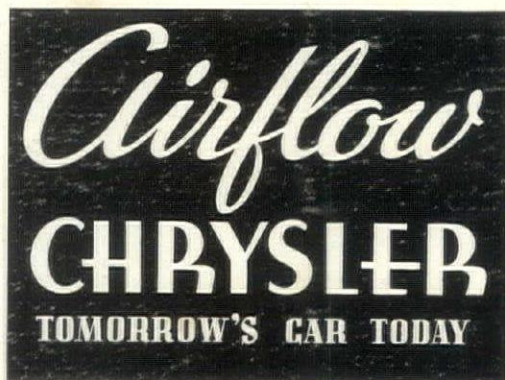
★ Why it's safer...

In an Airflow Chrysler, you ride *inside* the frame. Strong steel girders run from end to end of the car . . . above, below, and on all sides. Frame and body are inseparably welded into a single unit. This construction is not only the strongest ever devised . . . it also contributes to the steadiness of the car on the road. For further reassurance as you drive, you have Chrysler's famous hydraulic brakes . . . tested, proved, and perfected by over 12 years' experience . . . and Lifeguard tubes to end blow-out worries.



★ Why it rides better...

The Floating Ride of the Airflow Chrysler is a basic result of Airflow design . . . is possible only with Airflow design. With the engine far forward, passengers cradled close to the center of balance, the rate of spring action is slowed and lengthened to an almost imperceptible glide. No sudden jolts . . . no jars . . . no tiring little jiggles and bumps. The only way to appreciate the enormous difference between this ride and all other rides is to get into an Airflow and head for the worst roads you know about.



★ Why it's roomier...

In designing the Airflow Chrysler to slip through the air, Chrysler engineers created a car with perfect aerodynamic contours. This correct streamline design places the greatest width of the car where it is also most advantageous to the passengers. The result is the first car to give six adult passengers real room to ride without crushing . . . seats as wide and deep as divans . . . leg-room, head-room, elbow-room . . . room to stretch out and relax . . . the greatest comfort ever built into a motor car.

★ Why it gives more lasting value . . .

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Before you buy any car at any price, you owe it to yourself to ride in an Airflow Chrysler. Your Chrysler dealer will gladly arrange a trip which will show you all of the delightful advantages of Airflow design. You can't appreciate these things by looking at the car . . . you must get into the car and ride!

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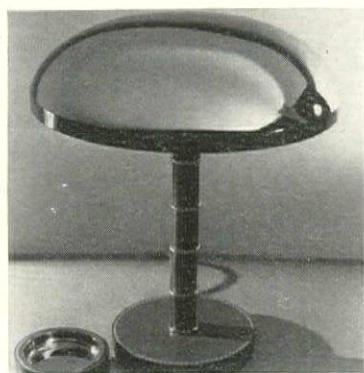
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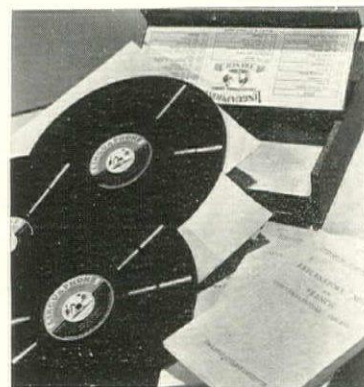
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THE outside portion of this chromium lidded mushroom-like lamp shines nearly as brightly as the electric bulbs beneath. Non-shiny portions are leather. Solid disks form both the upright sections and base, the latter being saddle stitched. \$40.00. Accompanying leather ashtray has a chromium insert which may be removed for washing. \$5.50. Leather is becoming so popular in the household domain that Mark Cross has these made in Austria. 655 5th Ave., New York



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HERE is something to make even a last year's curtain feel proud. These glistening tie-backs in a very simple leaf design are fashioned from clear glass in refreshing forms that will suit practically any style of window arrangement. Large variety, about 9 inches by 5 costs \$15.00 the pair. Smaller tie-back, about 8 by 3 inches comes to just \$10.00 the pair. From James Pendleton Inc., 19 East 57th Street, New York



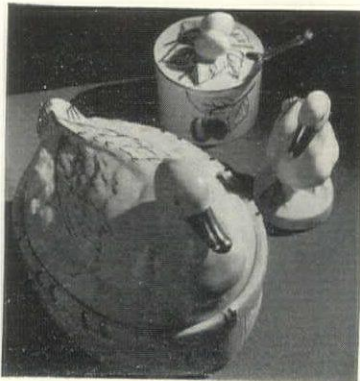
THE three little bags are going to travel—holding hankies, stockings, gloves—all in the neatest possible manner. \$6.00. With them is a pincushion to prick up your spirit in the strangest of locales. \$1.00. The darning bag should keep you in excellent working order, as its inside pockets hold needles, thimble, and five spools of darning silk. \$1.50. Entire set \$8.00. Comes in various colors. Mabel L. Bainbridge, Fearing Road, Hingham, Mass.



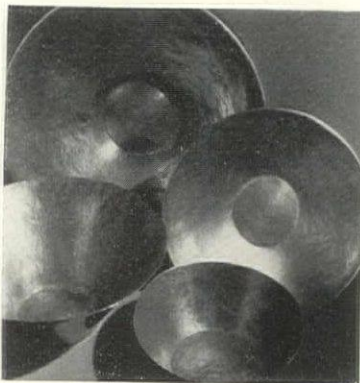
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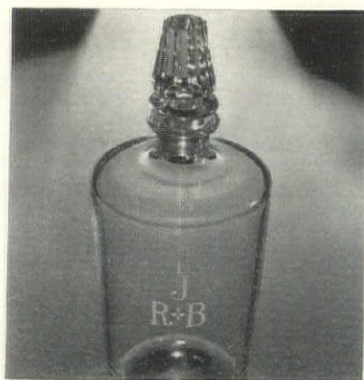
If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



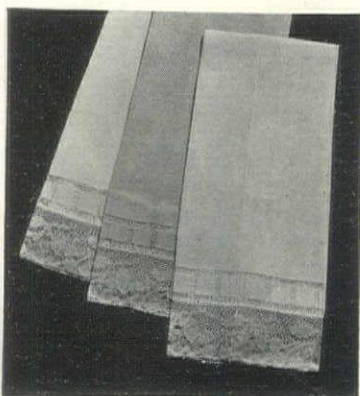
THIS wise quack nestles over your fondues and vegetable dishes to keep them steaming hot. He's made of white porcelain with gold markings and beak. \$5.50. Junior duck is merely decorative, for use with a mate and slightly larger friend as a table centerpiece, or for just plain display. Separate, \$1.50. In the background lurks a cherry compote that is for jams or marmalade come breakfast time. \$2.25. Pitt Petri, 501 Madison Avenue, New York



THIS impressive display is nothing more nor less than four very simple, very modern hammered copper bowls. They come from Tucson, Arizona, where in their spare time a handful of men on relief put themselves to work. If business is profitable enough, a company may be formed. The large bowl at the top costs \$8.00; dish at left, \$6.00; right, \$13.50; and lower specimen \$10.00. For use with fruit or as a flower dish. New York at Lewis & Conger, 6th Avenue and 45th Street



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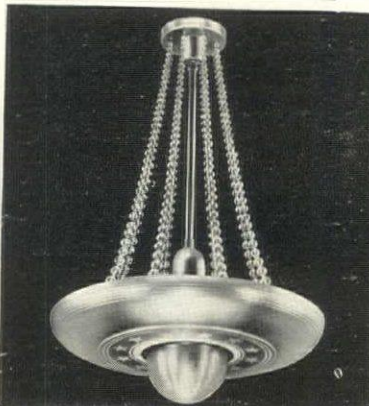
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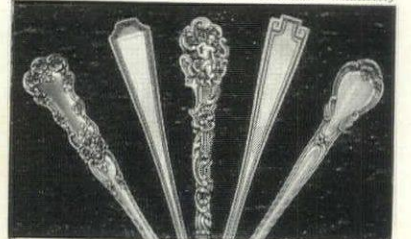
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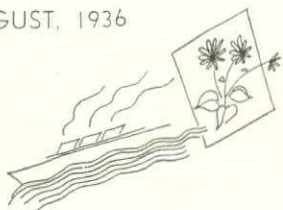


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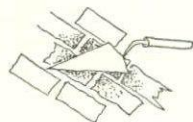
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SCHOOLS

COURTESY OF ST. MARGARET'S SCHOOL

On tip-toe

We found this photograph of four young girls posed on tip-toe particularly moving in its youthful grace and eagerness—in the obvious effort on the part of the girls to imitate their teacher . . . and we found it particularly symbolic of a child's attitude when she—or he—enters school.

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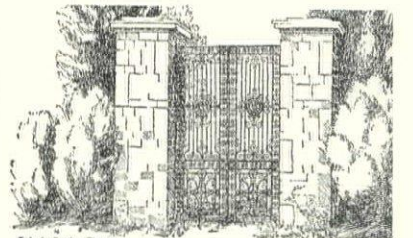
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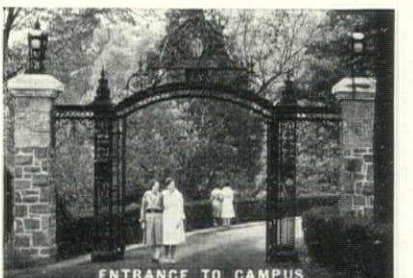
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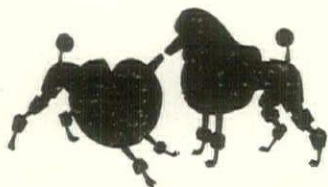


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CH. CADEAU DE NOEL

We have published several versions of our impressions of the Poodle, but realizing the active interest now displayed in this breed, we have decided to present now a résumé of the history of the Poodle as written by Vero Shaw, circa 1870, in his volume entitled *The Book of the Dog*. Vero Shaw was a noted scholar and student of the pure-bred dog, and his book was and still is considered an authoritative work on all the recognized breeds of dog. He writes of the Poodle as follows:

"The Poodle is one of the least understood and appreciated breeds of dog in this country. Of late years there has been a slight movement in his favor; but even in the present day many powerful claims upon doggy people appear to have been greatly overlooked, though those who have devoted themselves to his study are loud in their praises of his sagacity and general utility, which a Poodle's antecedents certainly seem to fully entitle him to.

"The history of the Poodle and the details of his lineage are somewhat obscure. That he is of German origin there is no doubt, the name being identical in both languages—Pudel—and there he is ordinarily classed as the Canis



MRS. HOYT AND CH. DUC DE LA TERRACE OF BLAKEEN WIN AT GREENWICH

MART



To most people, a Poodle is just a Poodle,
but in reality he varies considerably in
the different countries of his origin

familiaris Aquaticus, being very closely allied to the more crisp and curly-haired water-fowl dog well known to our sportsmen of the marshes. He assuredly dates his existence from some centuries since, for in various illuminated manuscripts of the 16th Century, and notably in one depicting an episode in the life of Margaret of York, the third wife of Charles the Bold of Burgundy, and in another representing a family group of Maximilian of Austria and his wife and child (The Abridged Chronicles of Burgundy) there is certainly the portrait of a shaven dog, which, allowing for the artistic shortcomings of that period, closely resembles the Poodle of the present day. Again, in Martin de Vos' picture of 'Tobit and his Dog', which also dates from the 16th Century, the faithful animal is an unmistakable shaven Poodle, while in two of the series of paintings of the story of 'Patient Griselda', by Pinturicchio (1454-1513), in the National Gallery, a small shaven Poodle is conspicuous amongst the various spectators of Griselda's vicissitudes of fortune. Thus, as far as ancestry goes, he is doubtless entitled to the numerous quarterings so valued by the Teutonic nobility.

"Why, however, the Poodle should have been half-shaved from time immemorial is not clear, unless it be to imitate the Lion Dog (Canis Leoninus), of which a degen-

(Continued on page 10)



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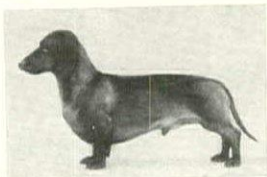
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DOG MART

(Continued from page 9)

erate scion still exists, I believe, in Malta. At the present day the Poodle is found throughout Europe from Amsterdam to Naples, where, completely shaven, he may be seen taking his siesta under the shadow of some friendly wall or doorway. Poodles, however, considerably differ in the various countries. Thus, in Eastern Germany and on the confines of Russia he is as a rule black, and the Russian Poodle proper should be lithe and agile; while coming more into Central Germany the black Poodle seems to thicken in the legs and to shorten slightly in the muzzle, assuming more staid, sturdy and aldermanic proportions. The white Poodle also presents marked variations, ranging from the great muscular fellow who draws a milk-cart in Antwerp and Brussels to his more slender French brother familiarly called Mouton, who is so constantly met with on the Paris boulevards. The size of the two breeds differs considerably, the larger one averaging some 30 or 40 lbs., while the smaller, generally known under the name of Barbet, only weighs about half that figure. Of the various breeds mentioned the Russian is the most valuable. As a rule he is highly intelligent, and is altogether a handsomer and more gracefully-formed dog, while his coat, being black, is free from that soiled appearance which is so great a drawback to the white breed. The hair of the various breeds is also somewhat different—that of the Russian being more wiry and less woolly than the French, who, from the texture of his coat, frequently merits his pastoral nickname. There is also a 'sheep' Poodle in Germany, but his coat is long and pendent, in bunches something resembling those of the Musk sheep, and presenting altogether a heavy and uncouth appearance. The Poodle appears to have been introduced into England during the Continental wars at the beginning of the century, although performing dogs were known previous to this era; but he was a favorite in France long before that date, and in a fashion plate of the time of Louis XVI, he is represented, shaven and shorn, begging hard for a biscuit from a child of the period.



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"A word, to conclude, about training Poodles. In the first place, teach your dog when you give him his meal of biscuit, letting him have it piece by piece as every trick is performed; secondly, never attempt to teach him two new tricks at a time, and when instilling into him a new trick, let him always go through his old ones first; thirdly, never be beaten by him. If—as is frequently the case with young dogs—he declines to perform a trick, do not pass it over or let him go through something that he may like better, but when you see that he definitely refuses, tell him that he cannot eat without working, and put away his food for an hour or two. If he once sees he can tire you out you will have no further authority over him, while if you are firm he will not hold out long; and, once beaten, will not make a second attempt. It is, however, a bad plan to make a dog go through a trick, which he may apparently dislike, too many times during one lesson. A whip is of little use when training, as the dog will learn to associate his tasks with a thrashing, and go through them in that unwilling, cowed, tail-between-legs fashion which too often betrays the unthinking hastiness of a master, and is the chief reason why the Poodle has so often been dubbed a spiritless coward. The Poodle, properly treated, is a true and intelligent friend, and deserves more attention than is bestowed upon him by English fanciers.


(Continued on page 12)



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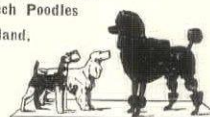


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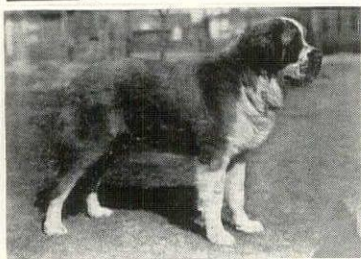
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DOG MART

(Continued from page 11)

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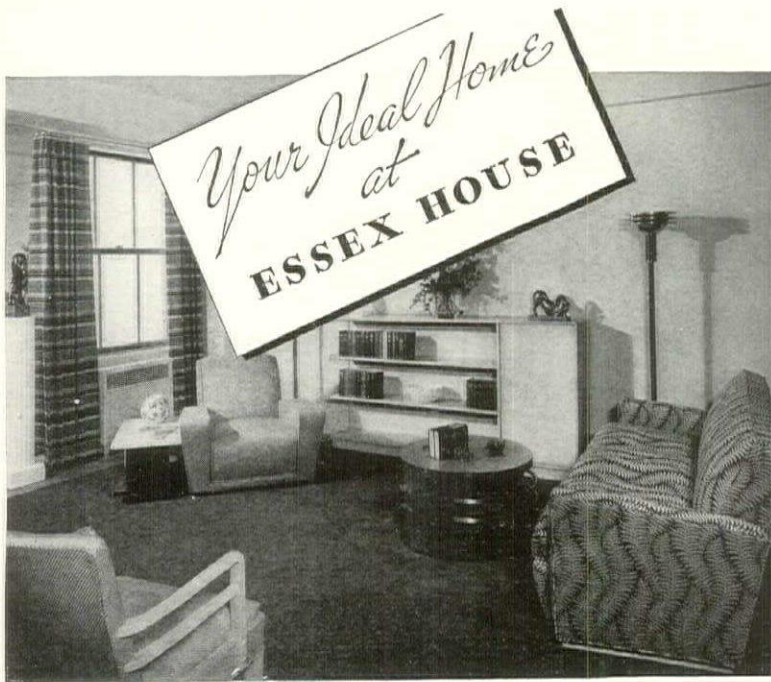


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Deciding not to put all their eggs in one basket, the management at 270 and 300 Park Avenue have come to the happy solution of dividing their larger 14 room apartments into layouts of the more convenient 7 room size. If you are fortunate enough to obtain one of the north side divisions of 270 you will find yourself facing the outdoor garden and renowned Chatham Walk. The outlook will be from an attractive layout, freshly decorated and improved, yet quietly conservative—a superb solution of neatness without the generally inevitable "newness". If you choose a south section, be prepared for a beautifully spaced living room, ceilings practically to the stars, and sometimes, in the dining rooms, beamed ceilings even.

Similar apartments at 300 Park Avenue take in the glories of New York's Chrysler Building, Waldorf, and St. Bartholomew's. We've been saving the mention of location for a sort of coup d'état. Although you'd never guess it from the atmosphere, the apartments are just a few steps from the city's shopping center, theatre district, and even business areas—no end of a god-send for inveterate time-savers. And incidentally, Sherry's service is available for the three non-housekeeping tiers of apartments. Douglas Elliman.



Gramercy is one of those unusual parks where the tenant automatically receives a lodging for his bench. In other words, or vice versa, when you are fortunate enough to rent a habitat in 60 or 44 Gramercy, the park is yours. Even so, it's only a minor attraction compared to the apartments themselves—especially the duplexes.

In 44 Gramercy, one group of 9 rooms includes refectory and tap room, library, and landscaped terrace beside the usual space. What's more, by paneling, wainscoting and stained glass an earlier tenant has created there a definite feeling of old world richness and charm. Ceiling and beams are carved, and windows from the library look down upon a massive fireplace over which are deftly carved figures. Although all this seems adequate to us, we learn that through use of other space in the building, the whole may be increased or decreased at will. That of course is optional.

In number 60 you go downstairs to

the main rooms. From the outside a nice terrace with two exposures leads into the large living room which, with the dining room, faces the park to score a pleasantly rural outlook. Above all, the quiet neighborhood is about as remote from sound and fury as your Aunt Mirabel. Clement E. Merowit.



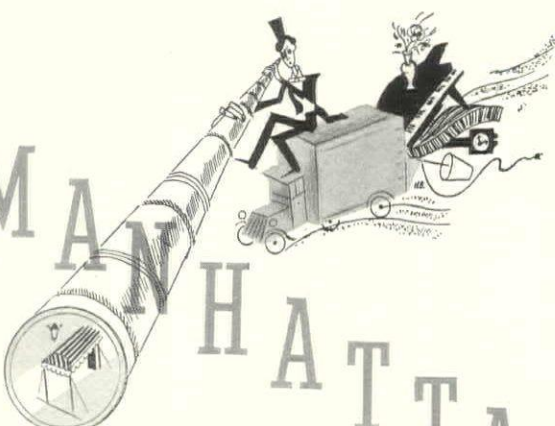
When Mr. Moses went about with plans for improving Central Park he probably had no idea of the scope of resultant enjoyment—for instance to the inhabitants of the Beresford at 211 Central Park West, or the San Remo, 145 Central Park W. at 74th Street. (The San Remo, incidentally, is the building with the twin towers that have probably of these fascinated you from afar.) From oft you are assured a full command of those impossibly perfect views overlooking trees, lake, horseback riders, and winding drives. These fine buildings contain apartments of from 4 to 14 rooms that run from one to four floors. Many of the living rooms are remarkably spacious, some of them 24 x 32 feet, affording fabulous decorative arrangements. Terraces are included in many of the floor plans, so that the whole forms an entirely unified and complete residence. Kitchens and pantries are tiled and include monel metal sinks and fixtures; competently planned laundries may be found in the basement; and the master bathrooms incorporate separate dressing room sections.


Before you weaken, take a peek at the very readable floor plans that divide the various sections with different color markings, making vast headway possible for the least trained of apartment-getters. And by the way, the removal of the old trolley line brings these residences just another step nearer Utopia.



Another factor behind the "Westward movement" takes place when you enter the living room in one of the apartments of the El Dorado at 300 Central Park West where the first glimpse of the outdoors through the window is one of clear blue water. You regain a New York consciousness only as you approach the sill, and the shores of the Reservoir come into view with the surrounding walks and greens. Farther ahead is the screen-like outline of tall buildings across the park, and beyond,

OF MANHATTAN



 glimpses of Long Island. From the back rooms of this haven, lo and behold, occasional dashes of the Orange Mountains of New Jersey in the distance.


Oddly enough the owners of this building weren't content with the exterior scenery. You enter through a spacious lobby, replete with fresh cut flowers and decorative walls. In the landscaped court planting changes with the seasons—all under the supervision of a special nurseryman.


However all this decor is by no means a subterfuge. In 5 to 9 room apartments, the floors are natural oak, bathrooms have Kohler & Kohler plumbing, and glass standing showers. Most of the fireplaces are wood burning, kitchens tiled and metal equipped, rooms bright and roomy. Even the renting office is a pleasant place and includes an efficient floor plan table which lights up to show your own special precincts. Here you go for any possible alterations and business because the management is "ownership" and takes place on the spot. General Realty and Utilities Corp.

 The sunshine is still unobstructed at the Majestic on 72nd Street. Here the apartments have the same momentous views, including this time a faint glimpse of the famous band concert pavilion. In one 10 room group an unusual shaped living room saves you from the stereotyped decorative systems; floors made of solid walnut have cement beneath to make them more sound protective. Large bedrooms loom up along with sunny servants' rooms which sometimes connect with one of the bedrooms, making easy access to children in distress. Built-in closets and hampers in the bathrooms and complete kitchens including plate-warming apparatus are just incidentals.

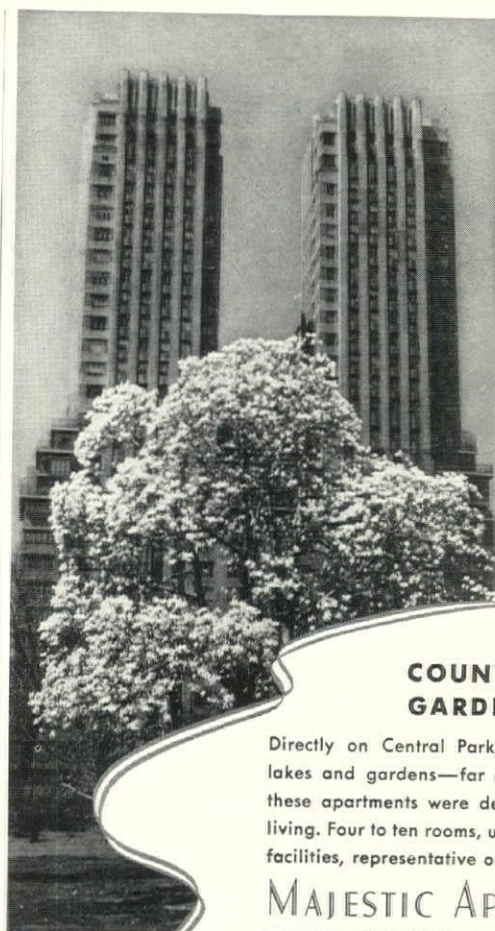
Of course in the summer, terraces always make the best of impressions, but we of the practical temperament couldn't help but be awed by the gayly decorated solarium. Vita-glass enclosed, and heated so that during January our healthy tan doesn't require encouragement from Nassau, it makes rather a superlative complement to the accompanying outdoor terrace. Also on the same floor are two play rooms for children, fitted out with little tables and chairs all adequate enough for the

most strenuous of exercise on the dull-est day. Of course, private solariums, also vita-glass enclosed, are available for people demanding super-special individual sunning. Brown Wheelock, Harris Stevens & Co., Inc.

 Now that you have assimilated the beauties of the Park, you will next see before you, ladies and gentlemen, that serpentine, effervescent, circuitous East River. At least that is what you can see from a good many of the residences at 120 East End Avenue. This is a large apartment building erected in the Gracie Park area; and its outlook takes in the Gracie mansion and the new improvements sprouting up thereabouts. Lovely windows almost to the floor with low protective railings outside remind one of a Matisse Riviera balcony. Venetian blinds appear throughout—gratis; closets come large enough to take care of the relatives; superb kitchens and pantries house countless iceboxes and cabinets; and the elevator entrances are all separate. Outside, a wide court hemmed in from the wicked outside world forms a safe playground for countless miscellaneous children. All this, my friends, is a mere iota of the actual charm of the establishment. Vincent Astor.

 Over at 1192 Park Avenue, where the address is as distinguished as the residence, the caretakers have simply outdone themselves. Aside from modernizing the building in all the un-understandable and inevitable details, all kinds of improvements are visible to the naked eye, i.e.: kitchens and pantries tiled, no more ugly overhead lighting, chrome plated fixtures plus rubberized curtains in baths, newly covered radiators, and modern fireplaces that have happily discarded the old-fashioned, rather doubtful, slightly previous era mantels.

In one or two of these 6, 7 and 9 room arrangements the management has even called in its decorative experts to paint, paper and curtain apartments. But beneath all these improvements the rooms are large and sunny, the closets are more than adequate, and the entrances are always impressive. On top of the building is a roof opened to the tenants who care for frequent glimpses of sun or city lights. Duff and Conger.



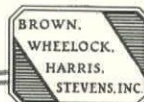
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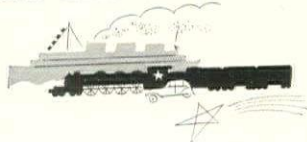
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IN THE BERKSHIRES. "There's music in the air" in the beautiful Berkshires on August 13, 15 and 16. These are the dates of the Third Annual Berkshire Symphonic Festival, offering the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. The old Hanna Farm, near Stockbridge, Massachusetts, provides an ideal outdoor amphitheatre for these concerts.

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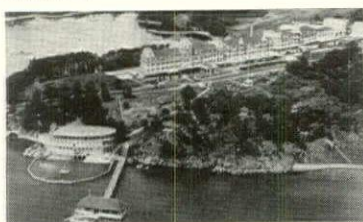
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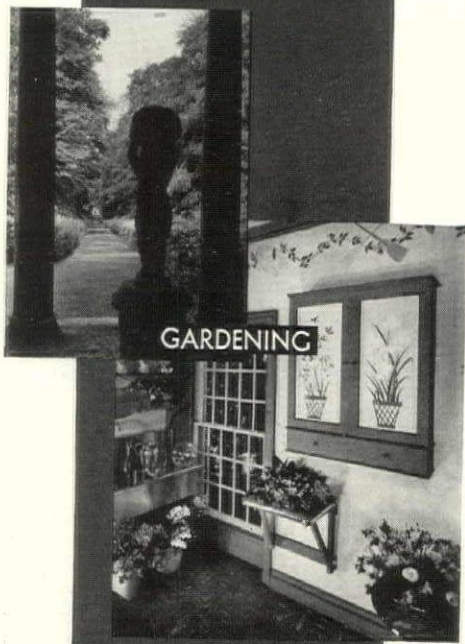
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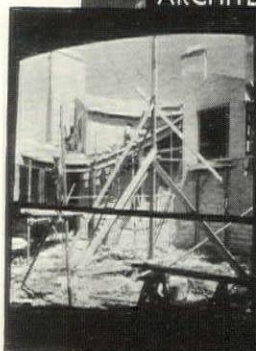
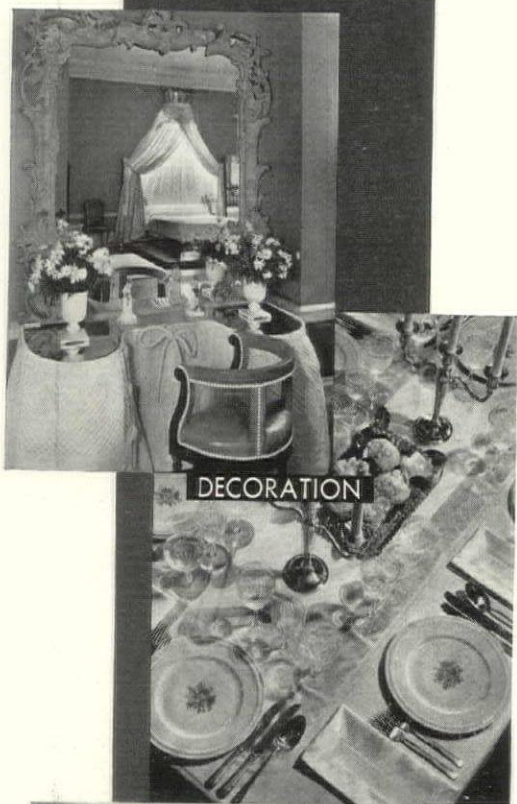
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Subscribers will receive the September DOUBLE NUMBER as part of their regular subscriptions. Newsstand buyers should place their orders with their dealers now for the special HOUSE & GARDEN September DOUBLE NUMBER—two complete publications . . . offered conjointly . . . at no advance in price.

There will be another DOUBLE NUMBER in October. Others will follow.

The Bulletin Board



BRIDGE AND HOUSING. Perhaps if we sent this idea to Washington the government would set up a whole new housing bureau to prove it, with pages and pages of statistics and salaries of statisticians going on for months. On second thought, we won't send it to Washington. A real estate operator of Hartford has observed that within twenty-four hours after a meeting of the bridge club he receives more calls about new houses to rent or buy or build than at other times in the week. There is evidently some affinity between bridge and real estate. Or, maybe, some of the members don't play bridge all the time.

OLD DOC LEMMON. "I dunno as I've ever told ye 'bout Ed Saunders—our local no-accounter, as ye might call him. If I hain't, it's only b'cause Ed an' his cough has got to be such a habit with us folks hereabouts that we just don't think of 'em as bein' news to anybuddy no longer.

"For forty year an' more, I guess, Ed's been coughin' reg'lar as clockwork ev'ry Monday mornin', after he's blowed in whutever money he got on Sat'day for workin' in the Chair Fact'ry. It's a turrible soundin' cough, the way Ed does it, an' if ye ain't onto him ye'd swear he was nigh ready for the buryin'-ground. He chokes an' wheezes an' gasps an' hawks an' totters around an' 'lows he's goin' to die—an' he's so lifelike 'bout it all thet doggone if he don't purty near fool even an' old squir'l like me, even after all these years.

"Wal, when he's carried on for whut he figgers is long 'nough to git yer sympathy workin' good, he'll kinder squint at ye an' moan, 'Oh, God, if I only hed a drink o' somethin' to cut the flem in m' throat an' save m' life! Jus' one leetle drink—gin, whiskey, rum—anythin' at all to cut the flem in m' throat an' let me live a while longer! I don't want to die yet—I ain't fitten to die!'

"Yep, Ed does a purty good act, an' mostly he gits away with it. Some o' the stuff he drinks would cut the rust out'n an iron pipe, let 'lone his throat, but thet ain't the p'int. The thing thet makes me chuckle is the fact thet the cure begins afore he even lays tongue to a drop, for as soon as ye say, 'All right, Ed, I'll go fetch ye somethin',' he lays off coughin' an' dyin', an' by the time ye come back with a bottle, he's as chipper as a sparrer!'



WINDOW-BOXES IN THIBET. Captain Kingdon Ward, the plant explorer, reports that houses and monasteries in Thibet have window-boxes filled with flowers. Not the gorgeous flowers of their own countryside which Captain Ward travels thousands of miles to collect, but ordinary annuals—Petunias and Calendulas and such—grown from English seeds.

TE SALUTAMUS! It is one of the privileges of an editor's calling to raise his hand occasionally in public salute to some faithful contributor whose writings have helped his magazine to achieve whatever prestige it may have won. Such a gesture we now offer to Louise Beebe Wilder, who recently and deservedly received the Gold Medal of the Garden Club of America in recognition of her services to the cause of rock gardening in this country.

For many years Mrs. Wilder has been enriching garden literature with an unflinching flow of articles and books as delightfully refreshing as they are informative. She is *House & Garden's* dean of gardening writers—no less than 122 articles of hers have appeared in these pages since 1925. As we think of all she has been and is to the magazine and to its editors we realize that, after all, there is nothing that can quite take the place of true sincerity, no human attribute of greater value than a sane and friendly spirit in this topsy-turvy world.

THE COVER. An old Chinese design—and the Chinese have been designing bird cages for a long time—furnished the inspiration for the cage on the cover. James Pendleton reproduces it in natural bamboo, raffia and wire. The bird, if you're not up on birds, is a yellow-nape Panama parrot, from the Max Geisler Bird Company, and has a magnificent vocabulary of winning remarks and winsome epithets. After assembling these objects, Anton Bruehl of the Bruehl-Bourges twinship made the composition and produced this cover.



CHERRY BELL. There once was an ancient farm woman in our valley who had a favorite Oxheart Cherry tree. Her weakness for Oxheart Cherries was known all round the neighborhood, and they were the only things she fought over with the birds. Not real gun fighting; just friendly fighting. She had a bell hung in the tree and a long string from it to the back of her rocking chair. When the Cherries began to ripen, she'd sit all day long in that chair knitting and rocking vigorously back and forth every time a bird appeared. We used to hear the tinkle of her Cherry bell from dawn to dusk and we knew there'd be enough Cherries for her and us.

GREAT DOINGS IN FURNITURE. Custom-made furniture—the sort of which only one piece is made for one fortunate client—offers the widest field for the designer's inspiration. Take leather bookcases, for instance. There were recently completed two bookcases, one of mahogany and brown leather with brass tacks and the other of elm and black calfskin tooled in gold like a gigantic fine book binding. The insides were covered with marbled paper oiled and waxed. Another interesting pair of small tables caught their inspiration from the mariner's brass-bound box of nautical instruments. One was made of cherry bound with brass, the other pine with pewter bindings. These boxes were supported on simple sturdy legs. They could be made with either liftable lids or with drawers.



NEW LAMPS FOR OLD. While there has been a lot of talk about obsolescence in this part of the house and that, no one, apparently, has done much about lamps. True, the bulb has been improved and provided in a dazzling variety, but the lamp itself and the light control and all that are just beginning to be noticed. We prophesy that a whole lot of lamps you and I have been sitting under will be going the way of the junk heap when we discover that something infinitely better is now on the market.

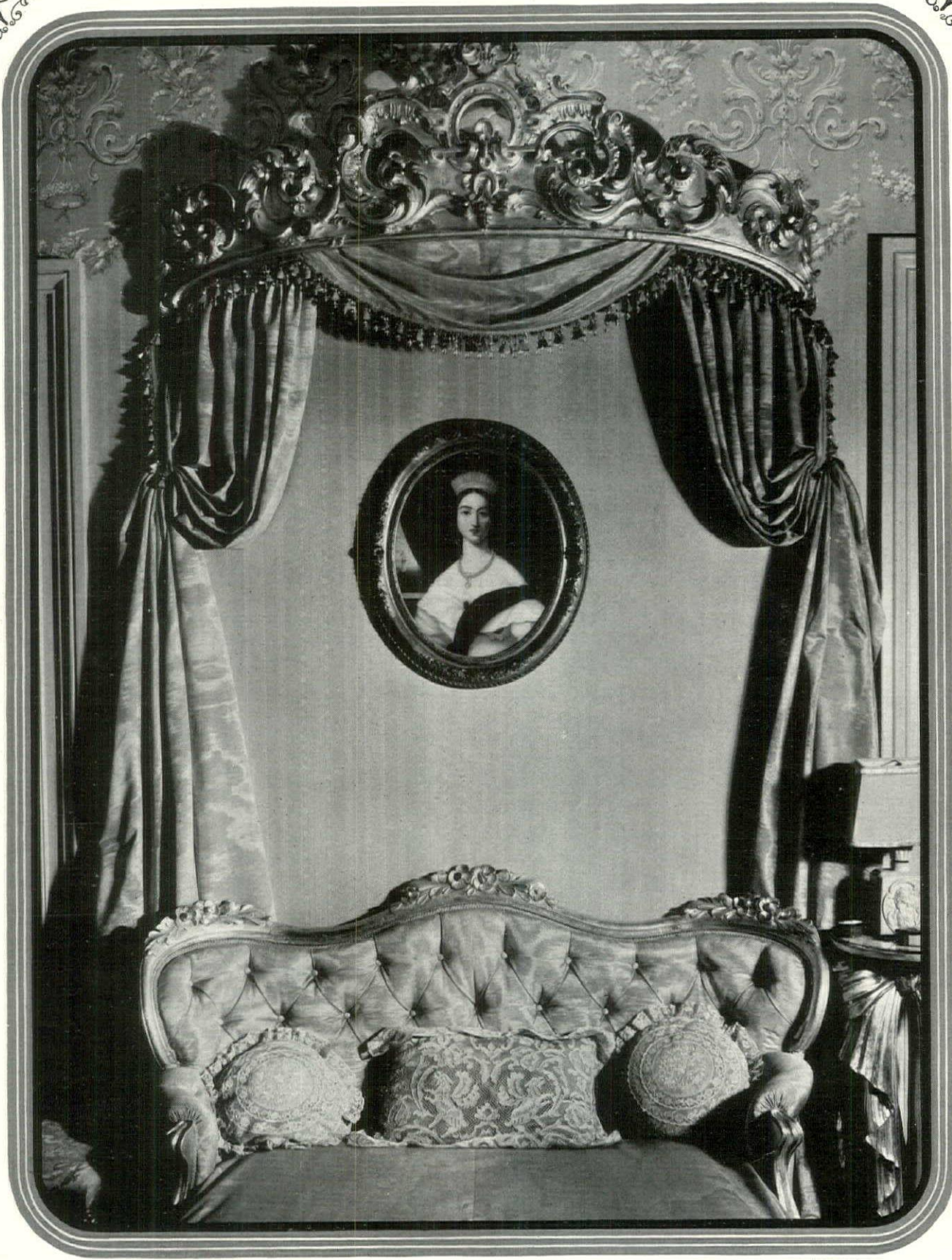
WINDOW PANE

My window is an eye toward heaven.
From it, a geometric field
Laid out below me, sharp and even,
Teaches as Euclid taught but yields
More than the poetry of reason.

Here, in the ever stirring spring
I see the startled birds go by;
I hear a bright scythe's whispering
Dying on distance; and the cry

Of animals in a winter stall;
Or watch June hazes lift and part.
I need not go outside at all
... except to hear the eager heart,
Except to feel upon my lip
A season's nervous fingertip,
Except to smell grain in the sheaf
Or shake snow from a favorite leaf.

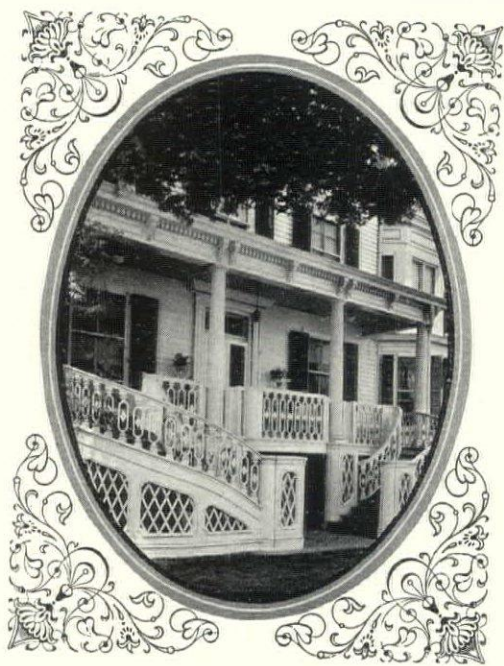
—HELEN MURPHY



ANTON BRUEHL

HELEN HAYES' VICTORIAN BEDROOM

An achievement in Victorian decoration is the bed in Miss Hayes' room. A large gilt crown holds ice-blue moire curtains above a head board made from a Victorian sofa. Behind is striped paper the same color with swirling border in white, and midway hangs Victoria herself. This room was conceived by Joseph Mullen, decorator



VICTORIA REGINA

THE HIGH NOON OF
ENGLISH 19TH CENTURY TASTE IN
THE HOUSE OF HELEN HAYES

IT SEEMS that long before she achieved the title rôle of Victoria Regina, Helen Hayes (Mrs. Charles MacArthur) had been collecting Victorian furniture and memorabilia of this gracious Queen. What more natural, then, that, the rôle and the collections coinciding, she should furnish her house in the Victorian manner?

Since Victoria's reign covered several eras of taste—with Regency at the beginning and William Morris' nouveau-art at the end—the typical Victorian furniture and decorative accessories must be chosen from those middle years, that high-noon of her influence in domestic decoration, when one could still be stuffy and smart.

Miss Hayes had to begin, of course, with the right sort of house. It is of the Hudson River type, built at Nyack about eighty years ago—roomy, high-ceilinged, wide-porched. No radical changes were made to this except to add the outside staircase, which Herman Rosse designed to conform with the period of the house. The ceilings of the porches are painted cerulean blue, which is the vernacular of that time and district. That a pool and bath-house and terraced rose garden were added to the amenities need not enter into our story. We are concerned with the Victorian interiors.

In the manner of Victorian houses, this can boast both a front parlor and a sitting room downstairs. It is difficult to say which is more attractive—perhaps the sitting room is a little less formal. The walls are an innocuous putty color, which affords a good background for the crowned curtains and the



ANTON BRUEHL

The sitting room has putty colored walls and deep red mohair curtains with tassel fringe, net against the glass and a painted shade. The gilt crown valances were in the house. A built-in sofa has been covered in tufted suède cloth with long fringe

Victorian over-mantel mirror. This crown over-valance is gilt and behind it hang deep maroon mohair curtains with tassel fringe, a glowing accent in a rich scheme. The glass curtains are net and at the window is a painted shade. A built-in sofa covered in fringed and tufted suède cloth is surmounted by bookshelves. Before the fireplace is a gros-point ottoman, always a feature of Victorian interiors, and near the window is a Victorian game table.

The front parlor is quite splendid—in the best Victorian style. An authentic paper with a large floral design in American beauty red, gray, white and gold proclaims the room's importance. The rug is grayed olive. This pale olive is found in the gray-blue and olive satin curtains with wood bell fringe. The same fabric in reverse makes the draped valance below the gilt crown. The ceiling is the original Victorian type of molded plaster with a fine heavy cornice. In this atmosphere are set such other objects of the period as an ivory and gilt finish settee in ivory moire, a brocaded piano bench, a chair with blue and gray-green satin around the edge of the beaded seat, an oval picture in beaded Victorian petit-point, mahogany con-



ANTON BRUEHL

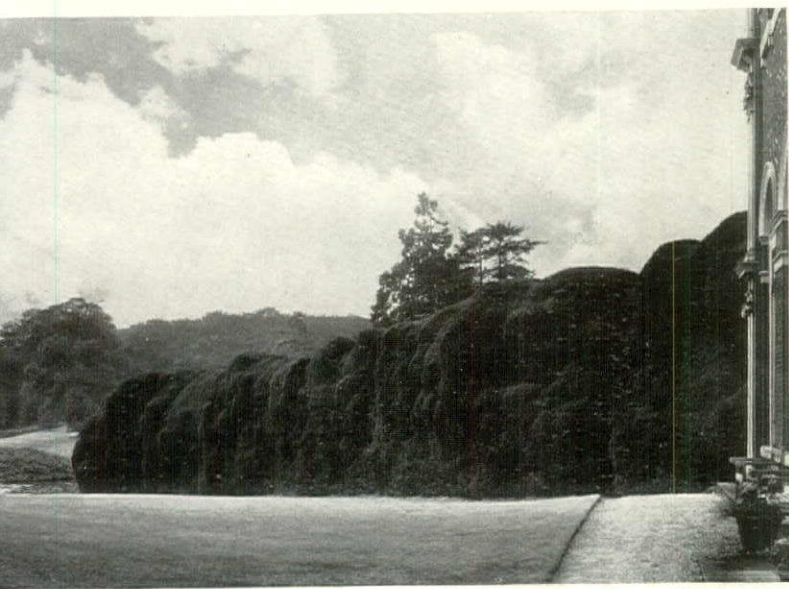
With its paper of large flowers in American Beauty red, gray, white and gold, the front parlor is a bedazzling place. Against this are hung curtains of pale olive and gray-blue satin and valances made in reverse. Furniture is of the period.

soles and a large gilt Victorian mirror. The bric-a-brac (excellent Victorian term!) includes a Rockingham tea set, flowers under a glass dome for mantel decoration, and angels, also disporting in a realistic manner under a glass bell.

Miss Hayes' bedroom maintains the Victorian atmosphere above stairs. Its crowning achievement is the bed with its head-board made from a Victorian sofa. From a great gilt valance above it hang curtains of ice-blue moire fringed with glass balls. Behind, in the same shade, the walls are covered with a faintly striped paper. A portrait of the young queen hangs above the bed. This happens to be one of many portraits of Victoria that Miss Hayes has collected. To the right of the bed is an unusual pedestal table in the design of a bow gilded and carved continuously to the floor. While the lower walls are covered with the faintly striped ice-blue paper, the border above is a Victorian scroll design in white.

While the remaining rooms of the house approach our own era in decoration, these Victorian rooms set its style; they are charming mementoes of a day that was leisurely in its decoration as well as its manners.

OLD ENGLISH



BOX HEDGE FROM HOUSE TO LAKE



THE TEMPLE



SILVIA SAUNDERS

ALMOST three hundred years have elapsed since the great French landscape architect, André Le Nôtre, laid out the grounds of Hall Barn in Buckinghamshire, just forty miles west of London—and Hall Barn today, almost completely unchanged, proclaims undeniably the genius of its celebrated designer. It is now the estate of Col. the Hon. E. F. Lawson and Mrs. Lawson.

Beautiful long vistas were fashionable in the 17th Century French garden, but it was one of Le Nôtre's maxims that, while a magnificent view from the house was, of course, agreeable, this view should never reveal at a single glance the garden in its entirety, thereby failing to awaken any sense of mystery or create any desire to explore further.

So at Hall Barn, one is led to walk on down the wide grass terrace, since



HOUSE TODAY AND—



EARLY PRINT OF SAME VIEW

the high Box hedge allows us from the house only a glimpse of a great rectangular artificial lake, and only until we have reached the far end of this lake do we notice the lovely broad straight avenues cut so neatly through a magnificent forest of Beech trees and Rhododendrons.

The attractive French fashion of creating a beautiful vista within the forest by terminating these avenues with a graceful statue, temple or obelisk contrasts sharply with the traditional English manner of leaving a forest pretty much alone, except for perhaps one naturally wild and winding path which tries its best to be scarcely there at all.

The two early prints of Hall Barn shown here offer an interesting comparison with photographs of the same scenes as they are today. The summer house (Continued on page 75)



EARLY AND MODERN VIEWS OF LAKE

THE table is set for a Midsummer night's dinner party in a country house. Lustrous white, silver, crystal and notes of gold make up the cool and shimmering scheme. The appointments were selected with an eye to light formality. Setting and merchandise are by courtesy of B. Altman & Co. International Silver's new "Courtship" is the sterling used



GLASSES are crystal clear, nicely embellished with vertical facets on the slender stems and fine ridges on the bowls. Their sensible proportions and candid air account for their popularity. The pattern can be had in a variety of models, which are correctly designed for many different types of wines and beverages

CHINA and linen are radiantly white. The fine quality Limoges plates are each centered with a cluster of flowers delicately delineated in the French manner in burnished gold deposit. An embossed border adds detail to the flanges. The damask cloth and napkins have a center panel indicated by a bold stripe, and borders crisply repeat this motif

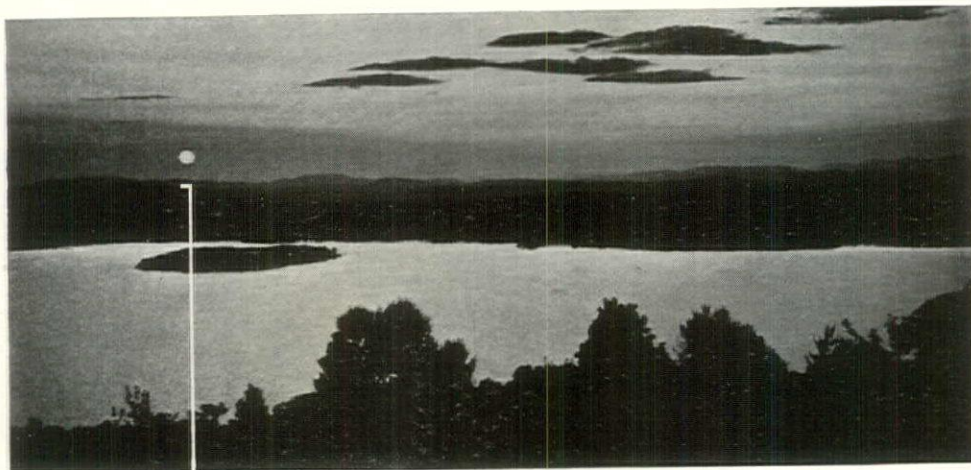


NYHOLM

STERLING silver flatware is the lovely new "Courtship" pattern by International. It is designed on graceful modern lines and makes discreet use of finely chased ornamentation in the form of floral and leaf motifs at each side of the principal plane of the shaft



FORMAL COUNTRY DINNER



Island Insulation

and the thought that homes, too,
will not be safe

ABOUT this time of year quite an appreciable number of otherwise normal people exhibit a marked Robinson Crusoe complex. They simply must get on an island, and the more remote and uninhabited it is, the better, as they see it.

Perhaps the best way to ferret out the reason for this island urge is to go scrabbling in a dictionary. The words *island* and its derivatives and derisive adjective *insular* and the verb *insulate* all stem from the same source. People who seek little islands are trying not alone to isolate themselves but also to insulate themselves against something. Like an insulated wire, which is coated so that the potency will be kept within the wire and not dissipated outside, and so that it cannot give trouble.

The result of island insulation on people—at least, this is what the dictionary infers—is to make them narrow, circumscribed, illiberal and contracted. If all these horrible things happen to people who live on them, why do so many people, in vacation time especially, simply crave islands?

MANY little islands are hard to reach and harder to leave. Once you are on them, there you stay. You simply must adjust yourself to the limitations set on living. This sort of deliberate insulation against outside influences, this sinking one's self and one's habits in the primitive circumstances of islands, is a form of the protective coloring such as animals assume. Coloring that blends in with the scenery saves many a wild beast from its foes. Island insulation saves people from the overwhelming circumstances of their everyday life. We can hide on little islands and take time out to see life in its true proportions.

Again, even the most downtrodden of individuals, the most suppressed and domestically or commercially belittled, assumes noble proportions in direct ratio to the limitations of his surroundings. Little islands can make heroes of us all.

They have a third characteristic, these little islands. They awaken a sense of adventure and romance. One comes to them expectantly. For all time Robinson Crusoe set the standard of surprise when he found the footprints of his man Friday. We never know what we will find on little islands, what coves and strange formation; what birds, what other human beings seeking the same protective coloring from the pressure of modern life. Even if for the time being we are obliged to live a narrow, circumscribed existence, illiberal and contracted, what is this to compare with venturing into a fresh world? Perhaps sometimes it is wiser deliberately to become insular. To find romance and adventure in a limited area, splendidly isolated, and be satisfied with them there.

NOW all these vagrant thoughts on little islands have been caused by thinking about families and homes. Today the world is in a clash between internationalists and nationalists, between those who think of life in terms of continents and those who think of it in terms of isolated islands. We have also had preached to us—and the doctrine is an estimable one—the necessity of being good neighbors. We are bidden to think of our country and our home as one little piece of a cosmic cut-up puzzle which must fit snugly into the facets of the adjoining pieces. After listening to protracted preaching of that sort of starry-eyed gospel we feel inclined to go completely nationalist, to bar the front door and proclaim everyman's house to be his castle. To go insular with a grim vengeance and let the rest of the world struggle along as best it can.

A FEW years ago we learned that rugged individualism was a thing of the past. Doubtless we shall be told that the individuality of the home no longer counts for much. We shall learn that a man's house is not his castle, that his home cannot be barred and isolated, that no longer can he insulate it against injurious outside influences, that no longer will it be an island and a refuge.

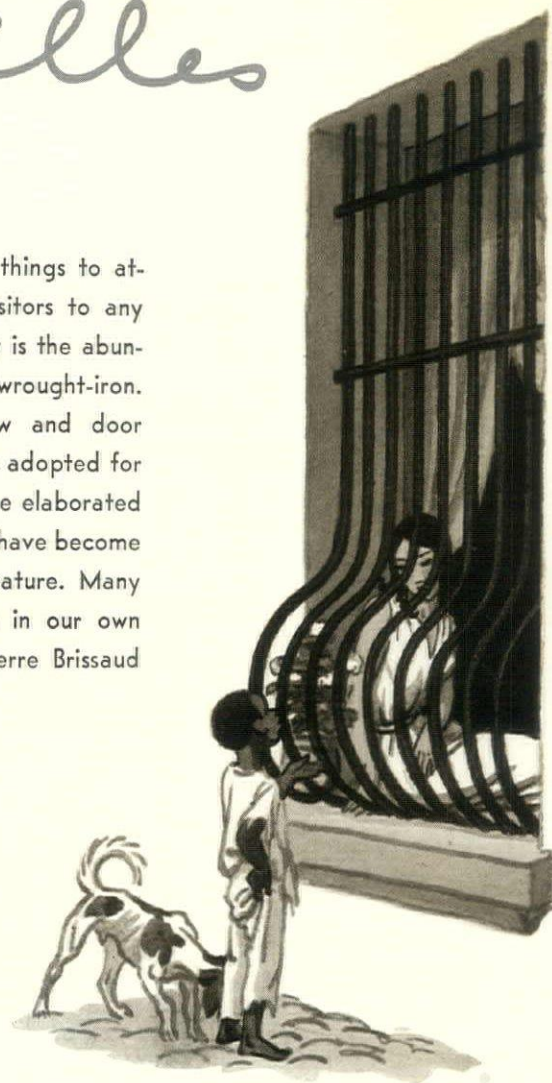
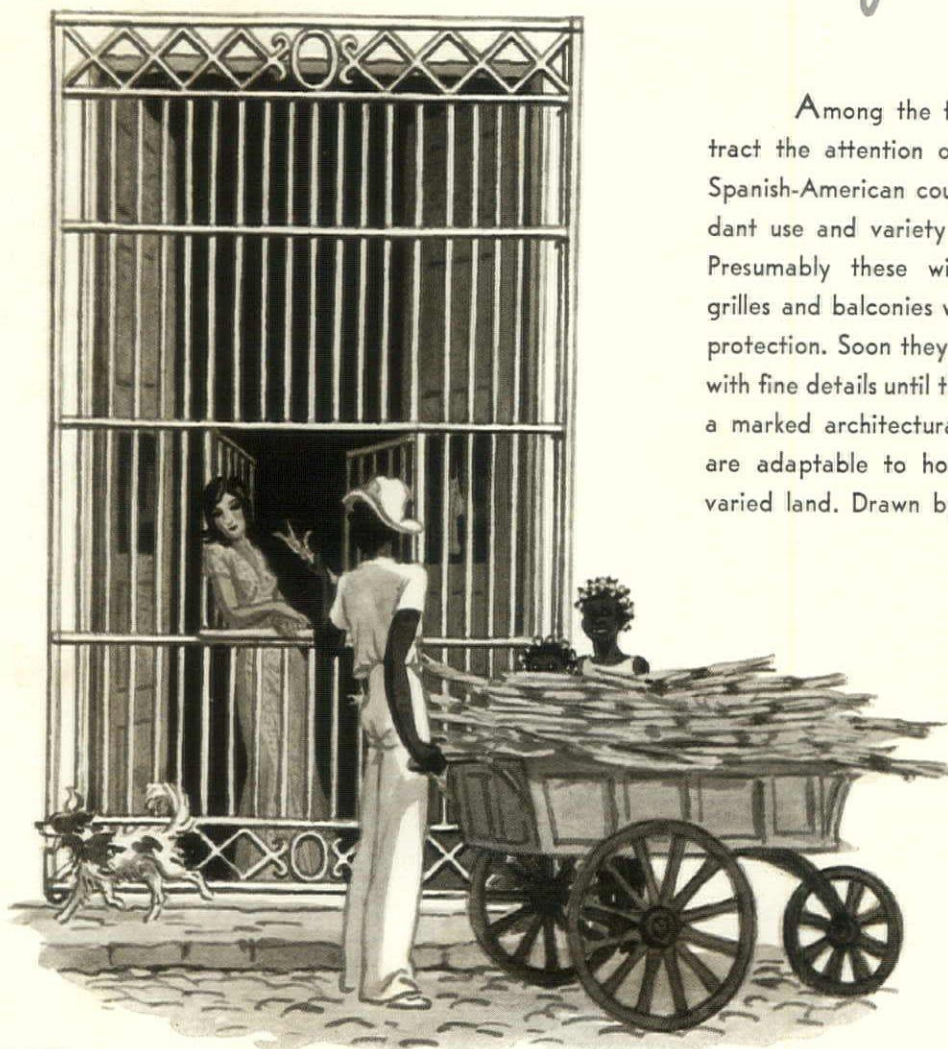
Still, to many of us, this evil dream is far beyond the realm of realization. Still men and women will come to their homes as to quiet little harbors, safe from storm, will find in them a lessening of bewilderment and the calm of peace, will realize that within those four walls is room enough for any and all to become heroes and each to find, after his own manner, all the adventure and romance he is capable of enjoying.

RICHARDSON WRIGHT.



Cuban Grilles

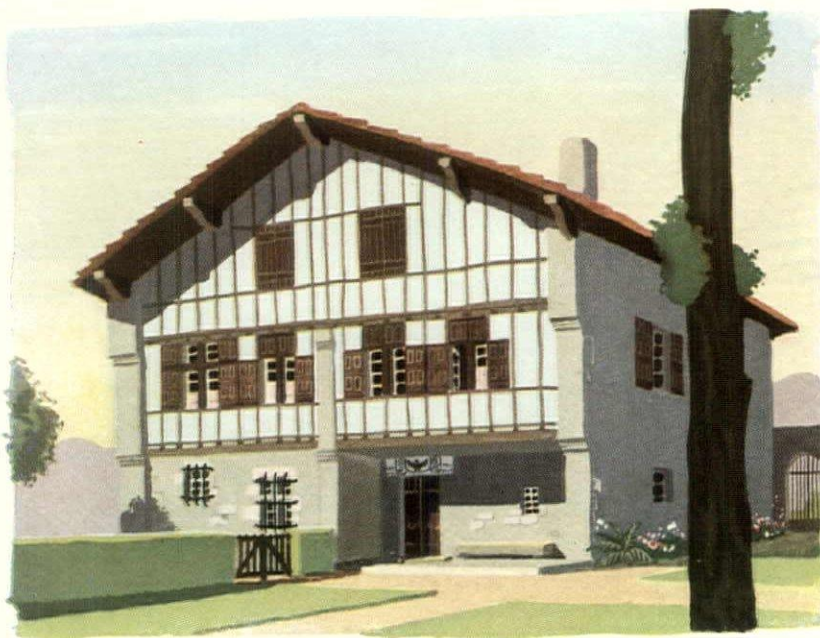
Among the first things to attract the attention of visitors to any Spanish-American country is the abundant use and variety of wrought-iron. Presumably these window and door grilles and balconies were adopted for protection. Soon they were elaborated with fine details until they have become a marked architectural feature. Many are adaptable to houses in our own varied land. Drawn by Pierre Brissaud





Basque architecture makes no attempt to hide its Spanish heritage. Roofs of half-round tile above flat stucco walls are found in the hilly districts of the lower Pyrenees on either side of the border

House styles in six French provinces

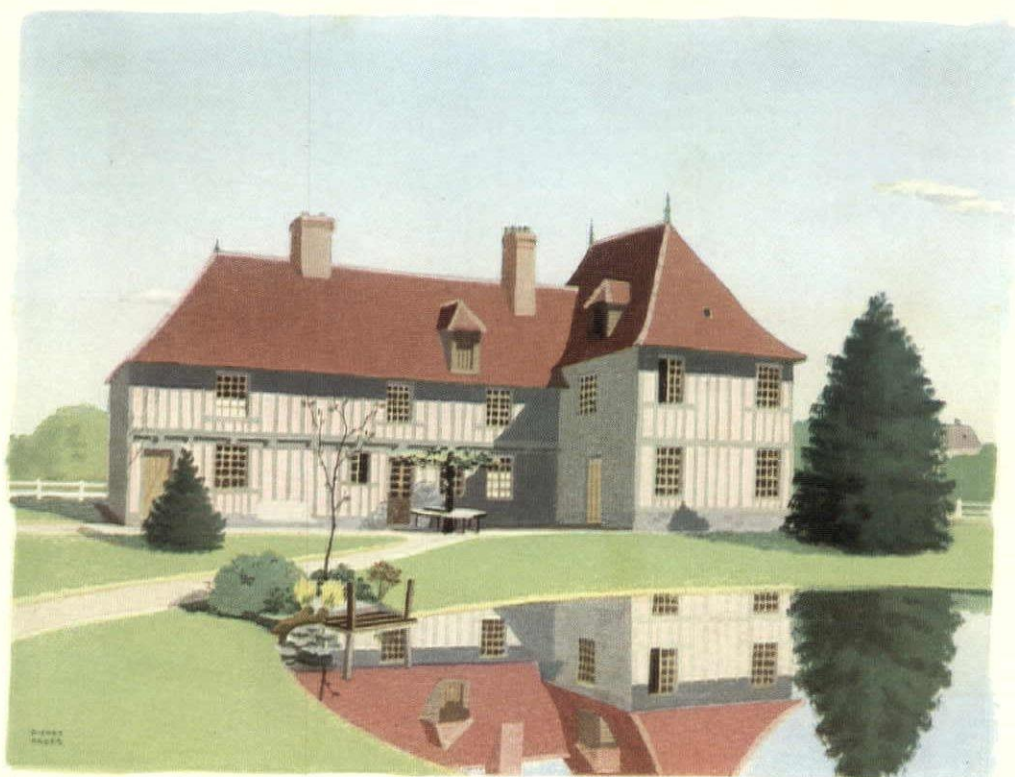


Béarnaise homes, in the extreme southwest corner of France, have their own version of mountain architecture. Heavy side walls support a tile roof and the end and front faces are finished with half timber

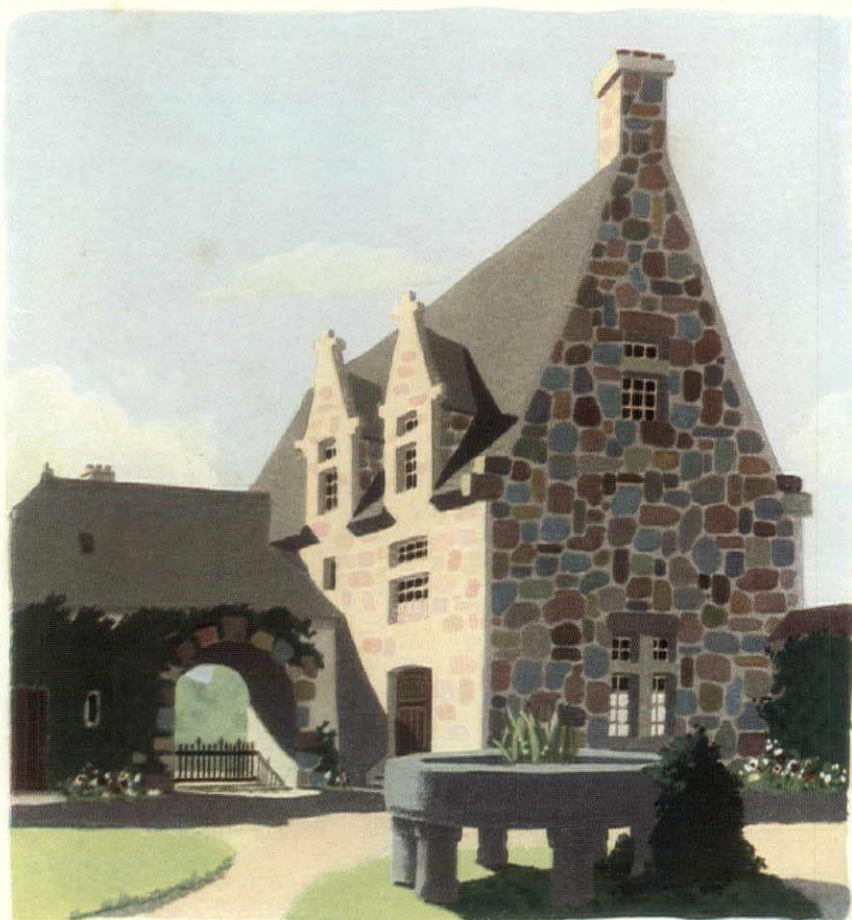


Alsace, even though having been long a shuttlecock district between France and Germany, has a native style that suits its climate—high-pitched roofs, half-timber and heavy end cornices

Normandy is the least Latin of the French districts. From it the southern sections of England took their architectural style of oak timber, brick and stucco nogging and tile roofs. Drawings by Pierre Pagès



Breton houses have a virile Nordic style with checkered masonry walls—usually local granite—and roofs of small slates. They are built massively. Roofs are usually steep. Some of these influences were carried to England



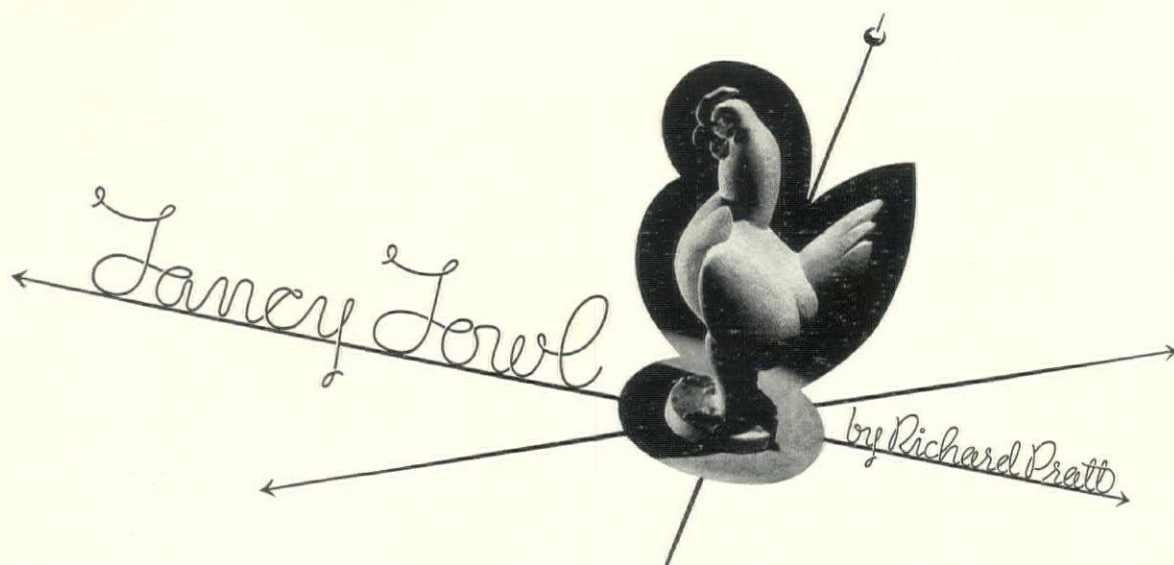
Provence, long a district of Italy, displays an architectural style obviously Italian—roofs of half-round tiles, tinted stucco walls, arched passages and interesting stairs. It is a house made for sunshine





CHEERFUL SCHEME BY THEDLOW IN RED, WHITE AND PINE. MISS LAURA HARDING'S NEW YORK HOUSE

GOTTSCHE



IF YOU care to describe a flock of common barnyard chickens as a cackling nuisance I will gladly agree, but I know from having seen it done that if you were to pick out a healthy pair from the flock, put them in an attractive pen in a proper setting, you would find even ordinary fowl both fascinating and beautiful. And if plain poultry have charms not always apparent en masse, and can be made effective individually simply by treating them as ornaments, imagine the decorative possibilities of a pair of Reeves or Lady Amherst pheasants!

Of course, there are to certain tastes handsomer birds than *Syrnaticus reevesii* and *Chrysolophus amherstiae*—handsomer, stranger, larger, smaller, more amusing, less expensive, and some a great deal dearer; not only from among the far-flung pheasant family, but odd and decorative recruits from the ducks, geese, guineas, peafowl, swans and the innumerable bantams and other fancy poultry. Most of them are perfectly hardy, easy to keep, and thrive in confinement—in fact, were hatched in a pen of pen-reared parents. Their quarters can be as architecturally pleasant as a well-planned arbor and just as fine a feature of the garden. And the pen and its occupants, in addition to what they do as decoration, can furnish constant entertainment from one year's end to the next, regardless of season.

This article will maintain a discreet silence on the possibilities of poultry (plain or fancy) as an enterprise for profit. It recognizes a real distinction between *raising* animals, for any reason, and *keeping* a few for fun; the former requiring of its devotees a lot of earnest effort and a predilection for the task. This is an article about fancy fowl and their dwellings as decoration (and diversion) for the garden and grounds. It is for the person on the small place who, with little or no livestock experience, would like to reduce all exertion and responsibility in connection with animals to a minimum, leaving his birds and beasts as far as possible to their own attractive devices. In the case of several fancy fowl this "minimum" is really about as little in the way of care and cost as any animal could possibly require. If you begin with healthy birds, build a proper pen, fill the automatic feeder once a week with the proper food, and keep their drinking fountain fresh, everything should work out all right, and for practically no trouble at all you should get an unlimited amount of pleasure.

The main thing is the pen. This is composed of two principal parts: the shelter and the run. The shelter affords the fowl protection from the weather, and the run is for their exercise. The shelter can be either a box or a building, depending upon how many birds you keep, what kind, and

how much room you want to give them. The best plan with fancy fowl (just as it is with all animals if you are unfamiliar with their requirements) is to visit the breeder from whom you are going to buy your birds, sometime in advance of their purchase, and get his advice. Preliminary to that, however, here are a few suggestions, some of them essential to the health and comfort of your pets and others essential to your convenience in caring for them.

For any of the land fowl, like pheasants, quail, bantams and other fancy poultry, a small shelter and run are sufficient; guineas should have a wider range, and peafowl should at least be allowed the freedom of the lawn, while ducks, geese and swans should have access to a stream, pool or pond. A shelter 3' wide, 6' long and 3' high is ample for a pair of golden pheasants; for a pair of bantams it could be considerably smaller, while for the larger birds it should of course be commensurate to their size. Up to the larger pheasants a generous allowance per bird would be, say, 35 square feet of run, which would include the shelter. A pen 10' by 12', with the shelter in one end, would be a comfortable area for two pair of pheasants. The shape of the run is not important, and whether it is long or square may depend upon the place it is going to occupy. It should be from 4' to 6' high, completely enclosed, top and sides, with wire netting. The sides of the pen should be boarded to a height of 2' so that the birds will feel more secure and not be disturbed by dogs and cats and people passing; also with this protection they will be somewhat sheltered outside in the run from wind, rain and snow.

The shelter should stand at the north, or weather, end of the run and open into the run facing south or southeast. It should be weather-tight and dry and have some Summer shade and Winter sun. Its interior arrangement (if any particular arrangement is necessary) will depend upon the kind of birds which occupy it; this information to be obtained from the breeder or any other available expert. There should be a gate into the run, and there should be an opening outside into the shelter so that it can be examined and cleaned occasionally. The roof of the shelter should slope away from the run, towards the north, and should have sufficient overhang above the birds' entrance to shade it and keep out the rain. The shelter should be well ventilated without being drafty.

The principal ailments of all fowl in confinement come from underfoot: from dampness and infection from the ground. For this reason one of the largest breeders in the country recommends a run with a floor of half-inch wire netting about six inches off the ground. This is of course always dry and clean, and when grass and tender shoots of grain (from the feed) begin to (Continued on page 66)

HARD-BY DEL MONTE



AT Del Monte, California, in the village of the Monterey Peninsula Country Club, is the group of little five-room cottages shown here. In the low, compact California style, their admirable use of native materials and natural planting is seen in the house of Major Charles A. Shephard



OWNERS worked side by side with architects in planning these houses. Each is a charming expression of the architectural taste of its occupants. The house above was personally planned by Mrs. J. M. Mendell. The thick shakes of the roof were specially made from native redwood

THE house of Mrs. Rachel Van Ess was built round an old Oak. The graceful shade of this tree is repeated in the deep shadows under the eaves. Lattices make the side wall a thick curtain of climbing Roses





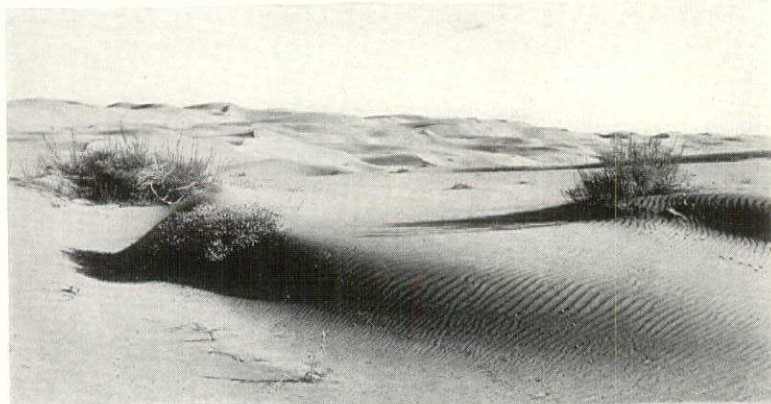
JULIAN GRAHAM

ABOVE. Architectural detail in this house defers when possible to the natural plant beauty of which California is proud. The main feature of the house of Judge Lewis W. White, in Del Monte Forest, is the luxuriant growth of Passion Vines, which covers the side wall of the two-story house

RIGHT. The house of Robert Edgren, sports authority at the Monterey Country Club, is another instance of pleasing individuality of plan and style. It was designed and built by Mrs. Mabel Graham. The shelves seen at the right of the picture may hold pots for various tropical plants



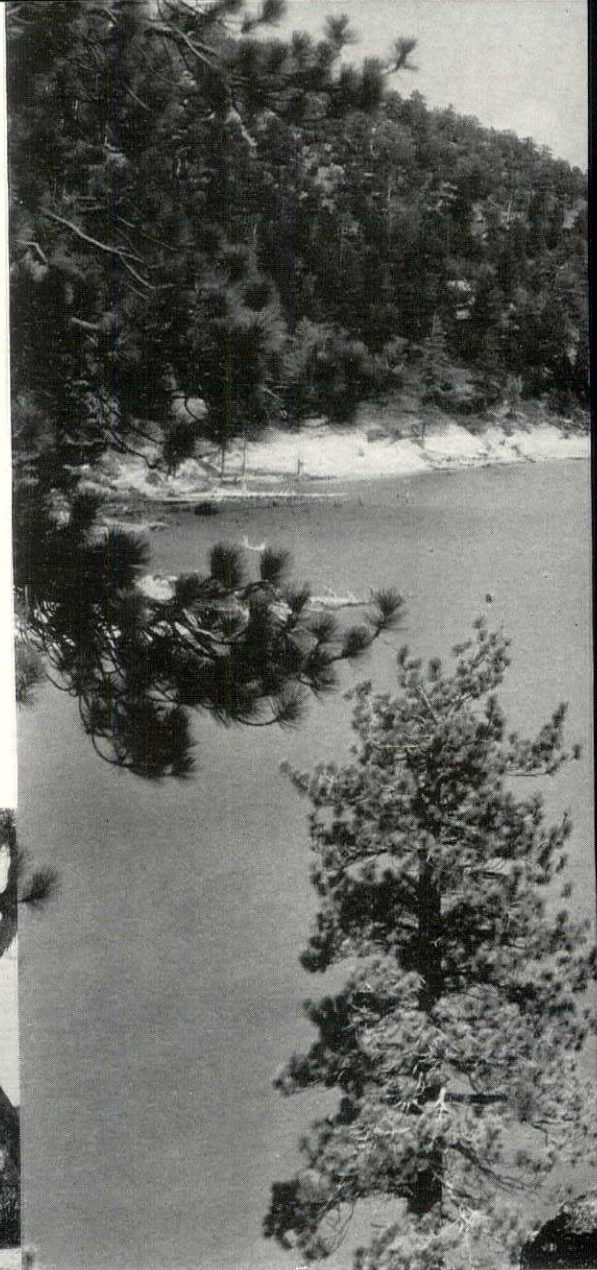
A plant hunter writes about her profession



DUNES OF THE DESERT



THE CACTUS COUNTRY



ABOUT twelve years ago I developed an irresistible desire to go out and get first-hand knowledge of some of the plants I was trying to grow, and also to see more of the hundreds of other species plants which I knew had horticultural value. All my life (though often spasmodically) I had been trying to grow plants. Horticultural books were supplementing experience, but about many of my plants little had been written. And indispensable as books are, reading about a plant is a very different matter from sitting down beside it in its native haunts, holding its hand, so to speak, watching its life cycle, noting its plant associates, its behavior on various exposures, taking its photograph, robbing it of one of its numerous thrifty progeny, bringing back a pinch of its seed.

All my life, too, I had been scavenging wild flower seeds, collecting them in England, in Canada and the Middle West, the East and the Far West and at way stations in that period of my life when stops were made between a home on the West Coast and a school in the East. These seeds were tried out at whatever stopping place I found myself—often without a very square deal for the seeds.

When I had a home of my own in the East, with plenty of ground, seed collecting, especially in California, took on a new impulse, and many a trial was made on that

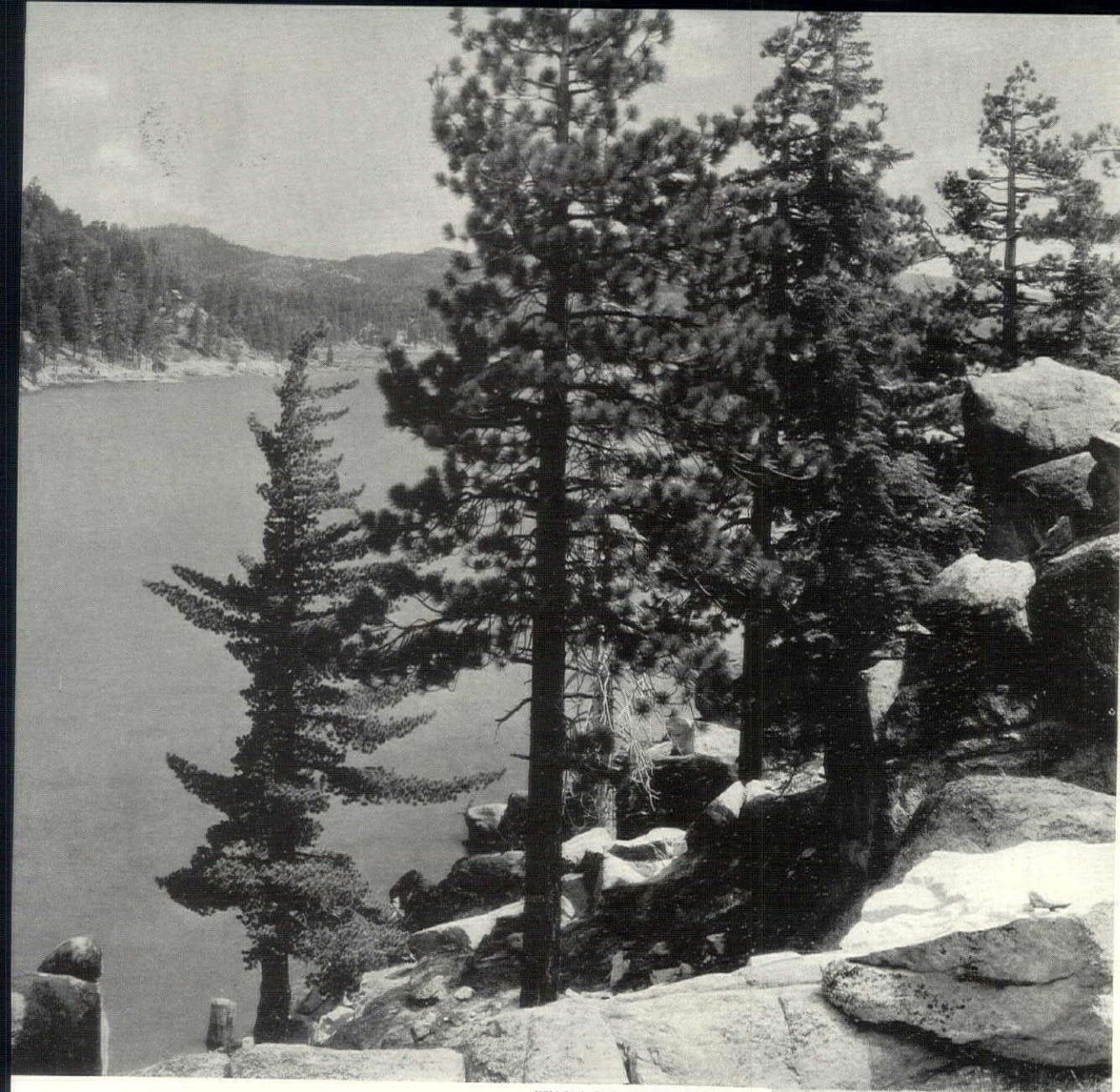
long eastward looking slope which dropped down to meet the wild woodland garden below.

I have the Englishwoman's natural passion for plants and had shared my finds with some of my countrymen overseas, so it was not hard, when I came to California to live, to yield to the clamor of English gardeners for more seed from the West Coast. So it was that a hobby became a semi-commercial occupation and my life as a collector began in earnest.

Here was a long, broad State for a playground; it contained deserts, valleys, much coast line and mountains 14,000 feet high. Within its bounds were five or more different climates and as many different floras. For nine months in the year I could live in the out-of-doors, day and night.

At first I took short trips with much unnecessary impedimenta and in a car. Gradually the excess dunnage was eliminated and I began to advance upon the more out of the way places. This was living; play and work were one and there was no end to what I could learn. After the first night in my sleeping bag I became an addict, and now I never drive away from home without it. How do I know when, on the way to or from a city, I may have the chance of making a side trip to a mountain peak or a desert?

I began to notice that wherever man settles down the



YELLOW, SUGAR AND WHITE PINES

By Lester Rowntree

wildflowers disappear. Industries, new roads, the irrepressible real estate "developments" and the spread of agriculture crush or crowd them out. Rescue work must and should be done if some of California's most precious species—even genera—are to survive. There are times when I am tempted to regret that I am siding with Nature in this matter. When I discover a small stand of a rare or diminishing plant it takes much strength of will to give back to her what ardent horticulturalists across the water would welcome so eagerly, and to sow in some suitable neighboring location the seeds of this vanishing treasure.

I soon found that there was more to the work than the actual collecting. In order to be properly thorough one should also be a trained botanist and an expert photographer as well as a gardener. One should also be twins (if not quintuplets). For to be at home for only a few days at a time between March and November has its undeniable drawbacks. One twin could round up the plants and seeds and the other stay at home and try them out.

Interested but not very understanding people sometimes wistfully say "Oh, how I long for a life like yours! How lovely to live with Nature! To have the leisure of her companionship!" Leisure, forsooth! Never is there so harried a mortal as he or she who works at Nature's pace. Never a being so helpless (*Continued on page 76*)



LUPINS AT THE DESERT'S EDGE

THAT true plant hunting means far more than the discovery of some long-sought flower is evidenced by these views from the territory where Mrs. Rowntree carries on her work. To those who follow it it spells hard work, superb scenery, weary muscles and bedraggled clothes, unforgettable sunsets, hunger and cold and the unmatched lure of roaming through the back-of-beyond



LIVING ROOM IN OLD PORTION

BUCKS county house

IN THE Year of Our Lord 1725 Pineville, in Bucks County, Pennsylvania, was probably the western limit of William Penn's holdings in the Colonies. That year, when its original owners were building the house of C. E. Morgan III, marked the date of the famous "Indian Walk," which extended the Pennsylvania colony to its present boundaries. The Indians agreed to sell Penn land parallel to the Delaware River for "a day's journey" from Wrightstown. Whereupon a white man went into special training for the event, and when the "Indian Walk" took place he covered nearly twice the estimated distance, leaving the exhausted Indians panting at the halfway mark!

Mr. Morgan's house took an "Indian Walk" of its own. Architects believe the original house to have been built in about 1725; an addition was made in 1800, and another in 1840 or 1850. The additions resulted in a simple rectangular building, of good proportion, built of native stone, and conforming in style to the earliest Penn buildings in the Philadelphia district. At right is the exterior of the house, and, above, the stone fireplace in the living room, with its unusual mantel of moulded wood.



MAIN FAÇADE

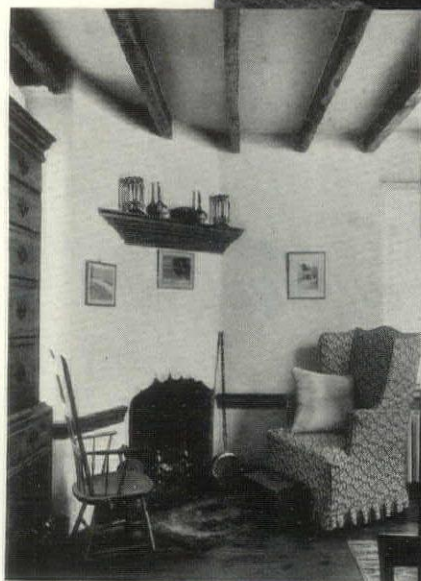


BEDROOM

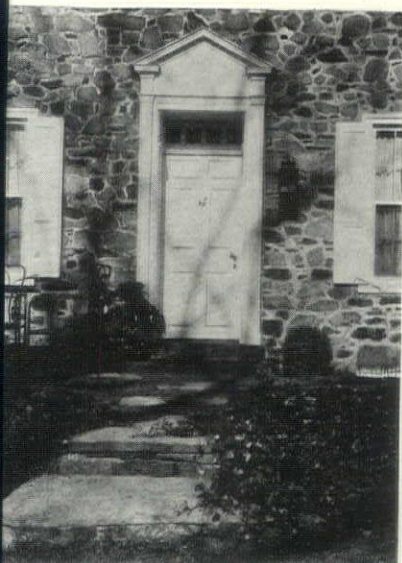


ORIGINAL PANELING

In Mr. Morgan's Bucks County house, the modern doors were in all cases replaced by doors designed in the proper period style—simple, well-proportioned, in pleasing contrast to the rough stone exterior of the house. A typical fireplace of the period with its high mantel of heavy oak is seen in the bedroom. The original Pennsylvania woodwork has been left bare and rubbed down to a fine finish. Furniture throughout the house is in primitive style, of pine or maple, and hooked rugs cover the floors. Pennsylvania or Sandwich lamps provide illumination



BEDROOM FIREPLACE



MAIN ENTRANCE



DINING ROOM WITH PERIOD FURNITURE

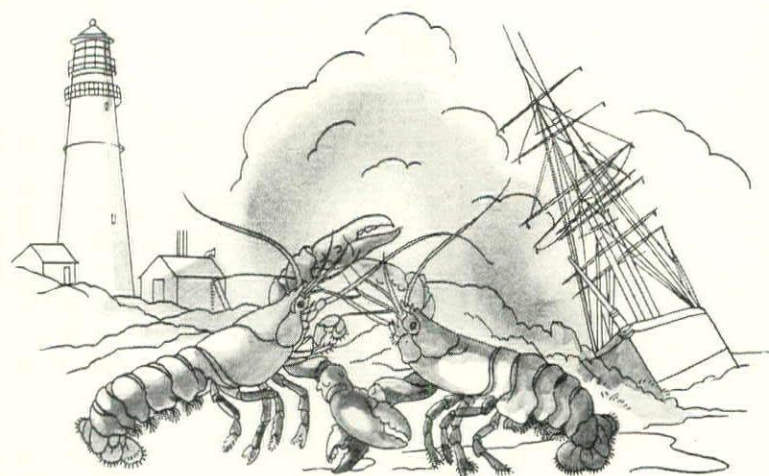
Good Old New England Food

THE Great Travel Urge is stimulated by so many things! Some are spurred to action by a craving for historic sight-seeing; others seek cool clean air; the Olympic Games have allure; or a bask on the sand and a swim in the sea are what we most desire. New clothes, too; new architecture; a change of society; art; languages; adventure. All perfectly good reasons for travelling, but personally nothing starts me packing quicker than a rumor of good food to be discovered and indulged in.

For instance, I can't imagine anything more fun than a gourmet trip through New England. To quote from Mr. Frank Crowninshield's foreword to the translation of *Physiology of Taste* by Jean A. Brillat Savarin, "Where lies the body of that mute American who first married the pork to the bean? Name if you can the early citizen of Boston who suspected that between codfish and brown bread there raged a mysterious, almost illicit amour."

A trip through New England, and sooner or later one is sure to encounter broiled lobster with johnny cakes, Indian pudding, a boiled dinner, baked beans, codfish balls, Boston brown bread, broiled scrod, fish chowder, clam chowder, red flannel hash, apple pie, fried scallops with Tartar sauce, oyster pie, and the inevitable clam bake. Here is how they are prepared:

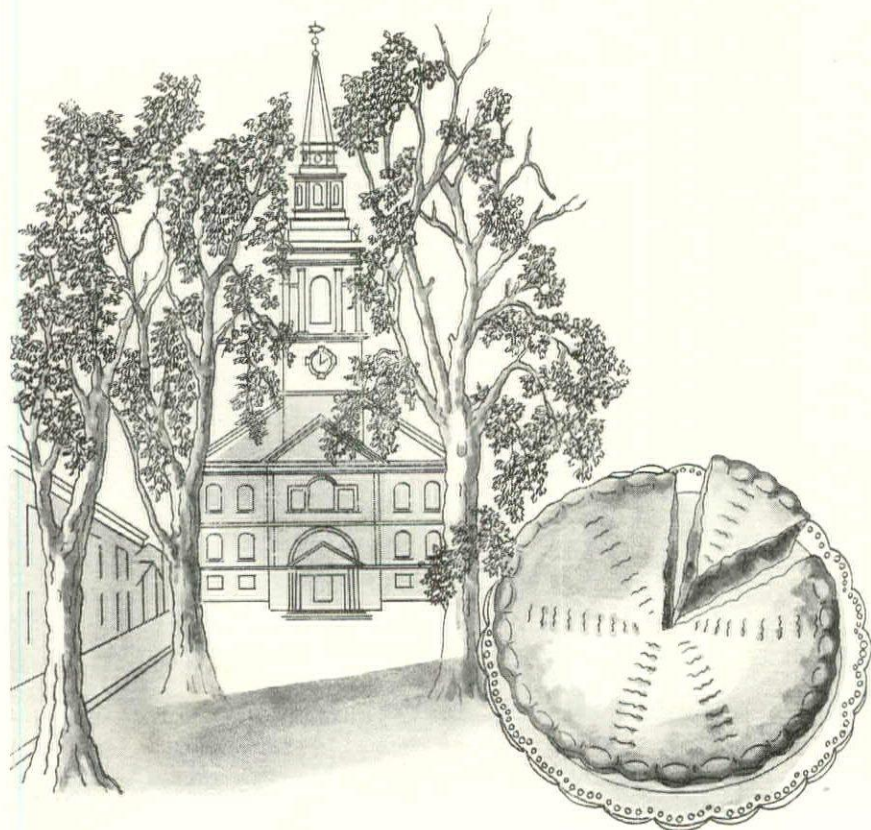
BROILED LOBSTER FOR SIX. Parboil 3 big lobsters for five minutes in plenty of actively boiling salted water. Remove from water and with a sharp knife split them in two lengthwise down the back. Remove and throw away the stomach and intestines. Remove and keep, separately, the green part and the red coral if there is any. Butter the meat and shells with soft butter and



place shell side up on a buttered grill. Place under hot grill for twelve minutes; then turn, reduce heat slightly and cook meat side up about seven minutes. In the meantime clarify $\frac{3}{4}$ cup of butter by melting it slowly, pouring off the clear part into a sauce pan and throwing away the milky part. Add the juice of 1 lemon and salt and freshly ground pepper to the butter, also a dash of tabasco, and Worcestershire and the coral chopped into little pieces. Place lobsters on a hot platter, garnish with lemon and serve at once with the butter sauce which you have heated slightly. Also serve with the lobsters the following johnny cakes (I forgot to say that the green part you have saved is put back in the lobster before serving.):

JOHNNY CAKES FOR SIX. Put 2 cups of Rhode Island white cornmeal in a pan in the oven to heat through, but don't scorch it. Remove from oven and stir in 1 scant teaspoon of salt and enough boiling water to make a very stiff paste. Then add a little sweet milk and beat hard. It should be smooth and free from lumps but not at all liquid. It should be of the consistency to be dropped by heaping spoonsful, not poured, onto a hot iron griddle well greased with beef drippings, if possible. Bacon fat will do. Cook slowly fifteen minutes on each side. The cakes should be about 3 inches in diameter and $\frac{3}{4}$ inch thick. Serve butter and jelly with these.

BAKED INDIAN PUDDING FOR SIX. Scald 1 quart of milk and add 2 level tablespoons of butter; stir until melted. Sift together $\frac{2}{3}$ cup of yellow cornmeal, $\frac{1}{3}$ cup of white flour, 1 tablespoon of sugar, 1 very scant teaspoon of salt, 1 teaspoon of cinnamon, $\frac{1}{2}$ teaspoon of ginger. Beat 2 eggs, add $\frac{1}{2}$ cup of molasses, mix well and add gradually the sifted ingredients. When smooth add the scalded milk, stirring until free from lumps. Pour into well-

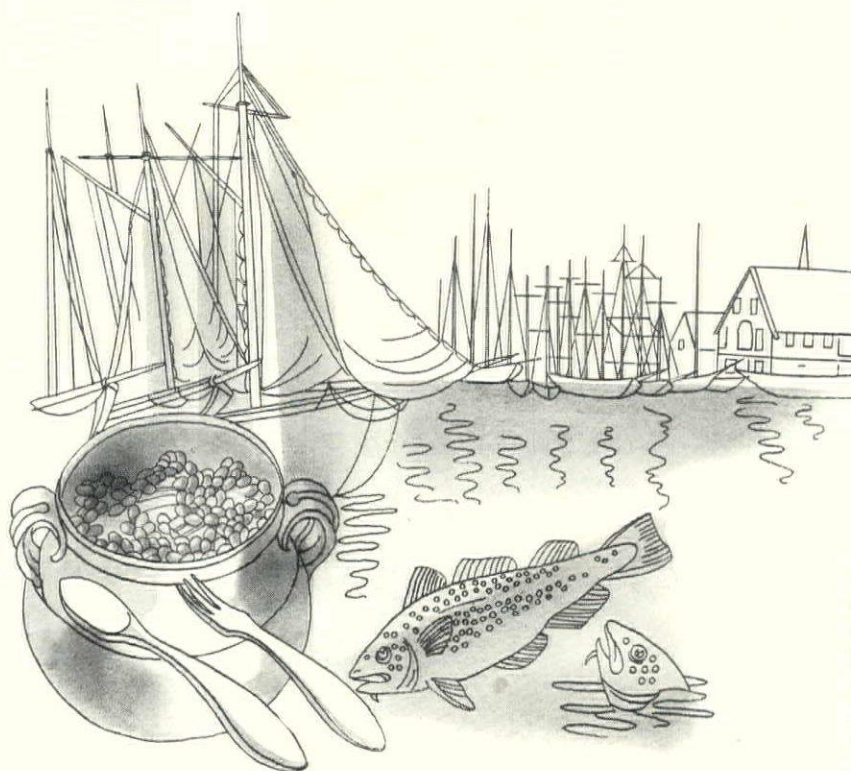


Written and drawn by
June Platt

greased earthenware baking dish. Cool before placing in moderate oven to bake slowly for four hours. At the end of each hour of baking pour over the surface of the pudding $\frac{1}{2}$ cup of cold milk but do not stir, adding in all $1\frac{1}{2}$ cups of milk. Serve hot with thick cream in which you have put at the last minute 2 tablespoons of maple sugar broken or grated into little lumps.

BOILED DINNER FOR SIX. Soak for one hour in cold water 5 pounds of properly cured brisket of corned beef. Drain, cover with fresh cold water, bring briskly to a boil, skim carefully, reduce heat, and simmer gently for about four hours. In the meantime peel 6 carrots, 6 parsnips, 6 little white turnips and 6 potatoes. Quarter 1 small white cabbage and remove the core. Scald $\frac{1}{2}$ pound of salt pork. Put the pork in a large pot and cover with plenty of cold water. Bring to a boil and simmer very gently. One hour before the dinner is to be served add the carrots, parsnips, and turnips to the pork and cook until tender. Twenty minutes before dinner add the cabbage to the pork and vegetables, and put the potatoes on to boil separately. Add a little of the corned beef water to the vegetables if they look as if they need more water.

In the meantime you will have prepared the dessert, which is to be a boiled apple pudding cooked in the corned beef water while the dinner is being eaten. Butter and flour copiously a pudding cloth. Peel and slice 6 tart apples. Sprinkle them copiously with granulated sugar, cinnamon and a pinch of mace. Make a paste by sifting together 2 cups of pastry flour with 1 teaspoon of cream of Tartar, $\frac{1}{2}$ teaspoon of soda and $\frac{1}{2}$ teaspoon of salt. Work into this 2 tablespoons of butter and moisten with cold milk. Roll out to about $\frac{1}{8}$ inch thickness. Spread the pudding cloth out flat on a table, lay the dough out on it in the center, pile the apples in the center, trim the dough into an even

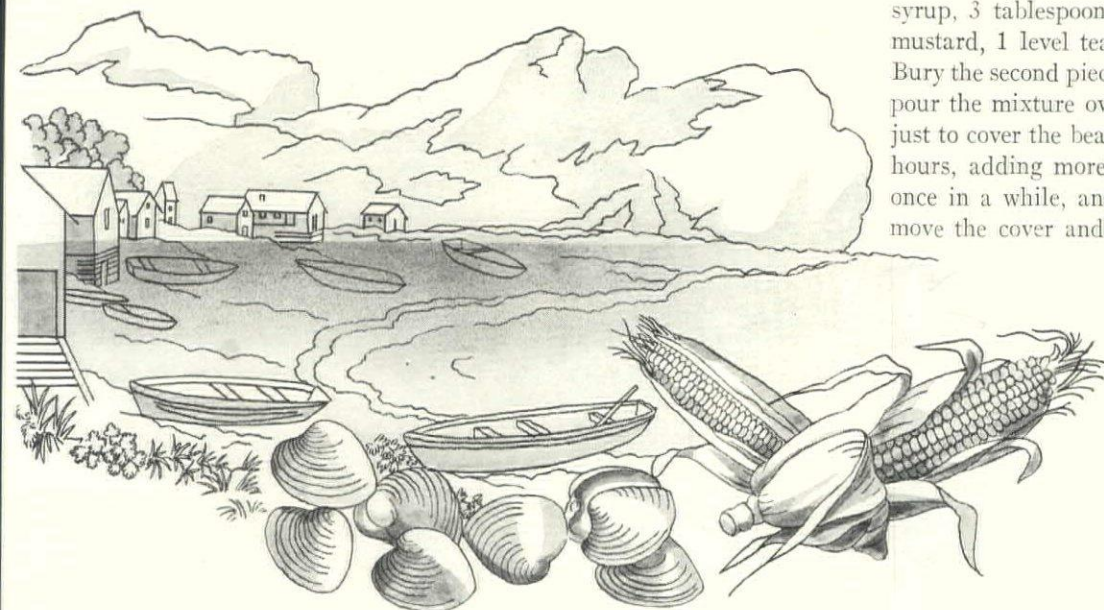


square, gather the four corners to meet in the center, pinch the edges together, gather the four corners of the pudding cloth together and tie securely. Be sure to leave plenty of room for the pudding to swell.

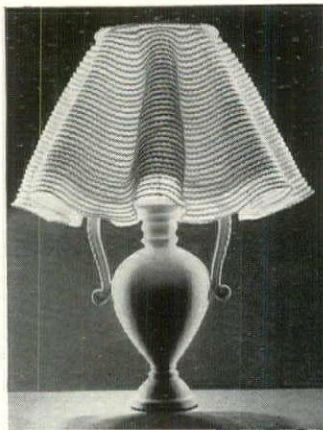
Fifteen minutes before serving the dinner add $\frac{1}{3}$ cup of sugar to the corned beef. When ready to serve place the meat on a hot platter and put the pudding immediately into the boiling corned beef water; cover tightly and don't remove the cover for forty minutes. Garnish the meat platter with cabbage, potatoes, carrots, turnips and parsnips and rub a little butter over the beef. Serve at once with a pot of mustard. When the pudding is done, turn it out carefully and serve with it either hard sauce made in the usual way or a pitcher of cream and a bowl of powdered sugar mixed with a little cinnamon.

VERMONT BAKED BEANS FOR SIX. Most of us know how to prepare Boston baked beans, so I will give a recipe for Vermont baked beans instead.

Soak 3 cups of well washed pea beans overnight in cold water. In the morning cover with fresh water and bring slowly to a simmer. Cook until the skins burst when you take some on a spoon and blow on them. Scald $\frac{1}{2}$ pound of salt pork cut in two pieces and score the rind in two cuts about half an inch deep. Put one piece of pork in the bottom of a bean pot. Drain the beans and put them in the pot. Mix together $\frac{3}{4}$ cup of maple syrup, 3 tablespoons of granulated sugar, 2 teaspoons of dry mustard, 1 level teaspoon of salt and 1 cup of boiling water. Bury the second piece of pork, leaving just the rind exposed, and pour the mixture over all. Pour enough boiling water over all just to cover the beans. Cover the pot and bake slowly for eight hours, adding more boiling water if necessary. Look at them once in a while, and half an hour before they are cooked, remove the cover and let them brown. (Continued on page 67)



COOL



NYHOLM

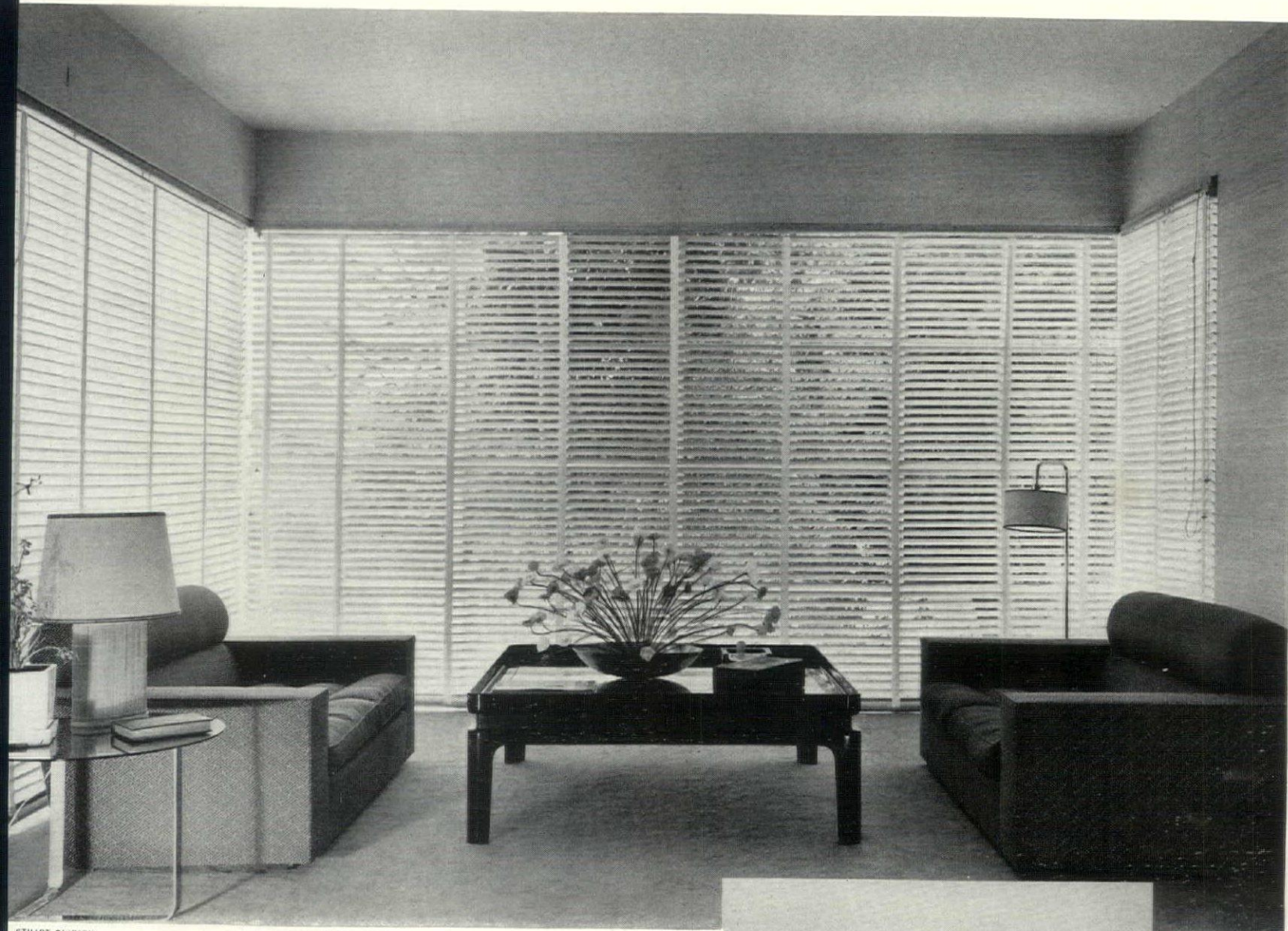
COOL fresh textures and tones: The plaster lamp (left) wears a circular shade of white horsehair: James Pendleton. The bed below is dressed in quilted white taffeta. It stands against a panel sculptured in white relief on the lemon yellow wall, designed by Alexander H. Girard for Hampton Shops. The window (right) is hung with creamy cotton banded with dusty rose chintz; wall paper is deep puce color: Lord & Taylor



UNIQUE wall treatment . . . above a dado painted gray and white, the walls are hung in smartly striped blue and white bed ticking. Draperies are of white dress piqué, trimmed with string fringe. Dining room in the New York residence of Mr. William McNeil Rodewald, by Devah Adams, Associated Interior Decorators, Inc.



LINCOLN



STUART O'BRIEN

AN AIR of repose pervades the scheme for the well-composed sitting room shown above. Yellow Venetian blinds, soft beige carpet, dark brown Chinese lacquer and upholstery make up the ensemble. In the Hollywood residence of Mr. George J. Kuhrts, Jr. Designs and decorations on this page are by Paul T. Frankl



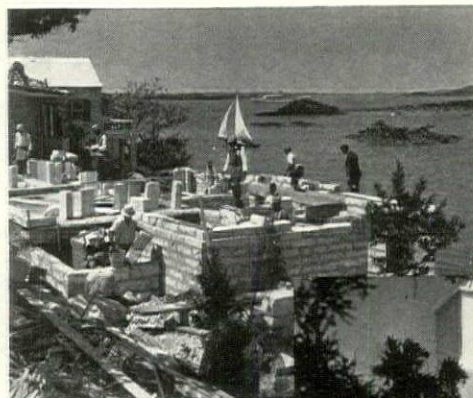
THE walls of the dining room in the Kuhrts' residence are hung with grasscloth. Black and white zebra fabric on the chairs is in sharp contrast to the natural bamboo color of the furniture. The lacquered table top has an inset mirror; the interesting base is executed in wood-weave. Luxuriously proportioned garden chaise longue is equipped with balloon tire wheels. The mattress covered with waterproof fabric matches the gay parasol





A STUDY IN EXTERIOR TEXTURE

Building in Bermuda



THE WALLS GO UP



DOORS AND WINDOWS HAVE CONCRETE OVERHEAD LINT

AN INFORMATIVE SKETCH BY WALLACE WALCOTT

BUILD a house in Bermuda and you will have an inexhaustible supply of stories and anecdotes from then on, as well as the house.

The first step is to dig a big hole for a cellar, but instead of its turning into a cellar it becomes a water tank with a goldfish swimming around in it. Your drinking water is the rain caught on the white lime-covered roof and carried to the tank by leaders from the curious stone gutter on the roof. With luck, this hole is dug in the soft, Bermuda stone, which is partly coral dust and partly sand, pressed down to a consistency easily cut with an ordinary saw or trimmed with a dull hatchet. In the old days they used the stone from the foundation hole for building stones, which in Bermuda are cut in neat blocks.

More often nowadays this oyster-shell white stone is brought from a nearby quarry and hauled to the job by horse power. Lime for mortar is burned in a primitive lime kiln, probably not more than an hour's trip from the house. And so both major sources of material come from a radius of a few miles and may easily be inspected by the interested builder.

If your water supply is not to come from a tank under the house it will be supplied from a cistern with a cylindrical top located near the house and built half below the surface of the ground and half above. The goldfish seem to be as happy in one as the other, so you don't have to consider the matter from that angle.

As soon as the foundation is in, the fun begins. The mason lays out the complete plan of the house in his neat white building stone, all cut exactly to measure. In a few days time you are able to see exactly how big every room will be. At this stage it is like having a full size architect's plan all put out on the ground for you to inspect and walk around in. The wall goes up all around at the same time, course by course.

Next come the floor joists of pitch pine—never resting directly on the masonry, but on Bermuda cedar strips to prevent rot. This pitch pine comes from Florida and you are apt to see it unloaded in Hamilton from a weather-beaten tramp schooner up alongside of Front Street.

Door and window frame are made of very heavy stock in Bermuda (all sills are cedar) but the actual sashes and doors are imported from the United States from companies that have been supplying Bermuda for over a generation. The exterior door and window frames are set in place and the walls are built up around them. All windows and doors have a concrete lintel over their head, which often carries right around the house. Even the thinnest six-inch partition walls are made of stone on the first floor.

Wood framing in Bermuda is first cousin to ship joinery. The carpenters discuss endlessly ties and braces and knees as if the house were to breast the high seas instead of merely the high winds. It is (*Continued on page 69*)



THE BLOCKS ARE SAWN



AN EAVE TAKES FORM



THE CORNERSTONE IS LAID

HOUSE construction in Bermuda is very largely hand rather than machine work, and as such places strong emphasis on the human element. Generally speaking, the workmen are good—some of them outstandingly so; they come in all shades from ivory to ebony, including a nice reddish-brown. The cost of building, when figured on the basis of house cubage, is approximately the same as it would be in the region of New York

BUILDING a house in Bermuda is a whole new experience in architecture. For one thing, the cellar isn't a cellar, but a water tank with goldfish in it; for another, the house will have a heavy stone roof; and for a third, the walls are built of rock blocks which are cut out with a saw. Finally, the men who do the building may look like pirates but they are really the essence of courtesy



WALTER RUTHERFORD

BERMUDA FRAMING SUGGESTS SHIP JOINERY

GARDENING ROOMS



LAKE MAHOPAC GARDEN CLUB, SECOND PRIZE

HAROLD HALIDAY COSTAIN

THE three rooms on this page were prize winners at the International Flower Show last March. At left is the entry of the Lake Mahopac Garden Club. Its color scheme provides terra cotta pots and yellow Colonial pine against a gray stone wall and terra cotta floor. Bench and shelf space is especially well provided, and there are numerous racks for holding the larger tools

THE New Rochelle Garden Club's room, below, was planned for a woman who grows and transplants her own seedlings, and arranges flowers. A copper sink, cork floor, stained pine bench stool and washable wall paper help to make it attractive and practical. The Larchmont Garden Club room also won the silver medal of the Horticultural Society of New York

THE flower arranging room in the Hickox residence at Old Westbury, L. I., on the opposite page, has terra cotta woodwork and yellow walls with a stencil of green leaves, straw colored hat, broom and shovel. The floor is of terra cotta marbled rubber. The table with bowl of flowers, at the right of the photograph, revolves so that any side of the bowl may be reached with ease



LARCHMONT GARDEN CLUB, FIRST PRIZE



NEW ROCHELLE GARDEN CLUB, THIRD PRIZE



FLOWER ARRANGING ROOM OF CHARLES V. HICKOX. DIANE TATE AND MARIAN HALL, DECORATORS

TOOLS AND EQUIPMENT FOR A GARDEN WORK ROOM

CUT FLOWER BASKET	SPRAYER	KNIFE	WORKING STOOL	FUNGICIDES
TWO PAILS	WIRE PLANT SUPPORTS	PRUNING SHEARS	POTTING BENCH	PERTINENT BOOKS
LARGE WATERING CAN	RAKE	SEVERAL PAIRS SCISSORS	FLATS	SMOCK
SMALL WATERING CAN	SHOVEL	PLENTY OF POTS	TAMP FOR SEED SOWING	WORKING GLOVES
BASKET FOR SMALL TOOLS	SPADE	EDGING SHEARS	BIN FOR PEAT MOSS	SUN HAT
RAFFIA	HOE	METAL COMPARTMENT SEED BOX	BIN FOR SOIL	REAL RUBBERS
HEAVY CORD	SPADING FORK	GARDEN LINE	BIN FOR SAND	CUT FLOWER CONTAINERS
LIGHT CORD	CULTIVATING "CLAW"	SINK	FERTILIZERS	FLAT, GENERAL PURPOSE BASKET
PLANT STAKES	BASKET WITH LABELS	TROWEL	INSECTICIDES	WHEELBARROW

Veneers

A N D R A R E D E C O R A T I V E W O O D S

FURNITURE veneers have been considered by many to be like the sugar coating of a bitter pill or the unctuous smile on the face of a hypocrite,—to cover something distasteful within; or in other words, a smart looking front on an inferior piece of merchandise. This impression in the public mind probably developed from the connotation of the two words, "veneer" and "solid". Other than in furniture we use the word veneer to mean an artificial or flimsy covering, as, "Inherent crudities in Miss Dexpointer's nature would occasionally break through her cultured veneer". We often combine "veneer" with "only", as, "only a veneer". On the other hand the word "solid" implies something most substantial and well built. Therefore the interior decorator or salesman must almost invariably give a lecture on furniture construction to overcome the client's natural prejudice against veneers; for most of the good furniture on the market today is veneered.

Veneering, however, is not a new practise. The Egyptians occasionally veneered their furniture and veneered pieces were found still intact in King Tut's tomb. Contrary to the general impression some of the finest examples of the art of the Chippendales and their contemporaries extant today are veneered. These old craftsmen used veneer primarily for the sake of beauty. Wood with lovely interesting swirls and markings in the grain could be applied as decorative panels, when the very irregularity that made them beautiful made them also unsuitable to be used solidly in the construction of the piece.

Today we likewise use veneer for its decorative effect. Many of the copies of the Eighteenth Century French and English pieces have charming tops or panels of crotch or butt mahogany, burl or butt walnut. It is interesting to note in passing how these pleasing variations in the flow of the grain are produced. Some developed naturally: butt walnut, for instance, is formed at the point the roots leave the

trunk, and crotch mahogany where a limb branches off. Other grain distortions are caused by disease. Burl walnut, for example, comes from a burl, or large wart-like protuberance. Again advantage may be taken of a deformity caused by some obstruction to natural growth, such as a barbed wire fence, an overhanging ledge, or a windfall. Sections of a log with variations from the straight growth of the grain could not be used for structural purposes but are very valuable for veneer because of their unusual beauty.

Modern furniture in particular derives a great deal of its appeal from the richness of the material of which it is constructed. Veneer has made it possible to employ rare and costly woods, many of which have to be imported from foreign lands. Amboyna, a mottled and curled grain varying from orange to chestnut brown, comes from the Spice Islands; king-wood, from Brazil, called also violet-wood is beautifully streaked with purplish tints. Snake-wood or letter-wood, from Guiana, has black spots like a snake or, as some take it, like letters or hieroglyphics. Used in both Georgian and modern furniture is Carpathian elm, whose grain is characterized by its small interlaced rings. Ebony is not only the familiar black, but sometimes red or green. It comes from Ceylon, Madagascar, or Macassar on the island of Celebes south of the Philippines. Zebra wood from South America is striped black and brown on a white ground. Then sycamore, elm and white holly from England are popular. Also in vogue are Brazilian walnut, palmwood, palisander, and bamboo, thuja, tulip and lemon woods, and many kinds of rosewood.

These exotic trees afford a wide range of unusual color and texture. But the modern craftsman pursues the unusual still further. He now obtains other beautiful effects by the use of dyes as distinguished from surface stains. At one time lumbermen employed by furniture manufacturers gave living trees a dye (*Continued on page 69*)

BLOSSOMS AND FRUIT

IN AN OLD ENGRAVING

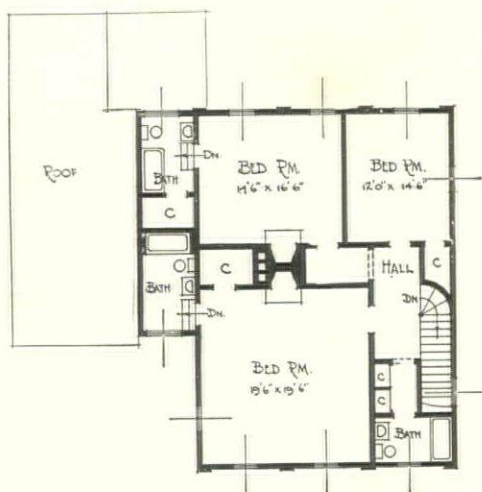
NOT much is known of the life of George Brookshaw, who drew House & Garden's third reproduction of famous flower and fruit prints. His work, however, is well known. In 1806 appeared the thirty numbers of "Pomona Britannica", a folio of English fruits. The year after he died, 1823, was published "The Horticultural Repository", another study of fruits from his pen and etching needle. Between these dates, in 1818, he brought out "A New Treatise on Flower Painting; or Every Lady Her Own Drawing Master". The next year he undertook "Groups of Flowers, Drawn and Accurately Coloured After Nature, with Full Directions for the Young Artist, six large colour plates, with plain plates for colouring".



PLATE XXXI
Painted & Published as the gift of the Author C. Brockshaw June 1846



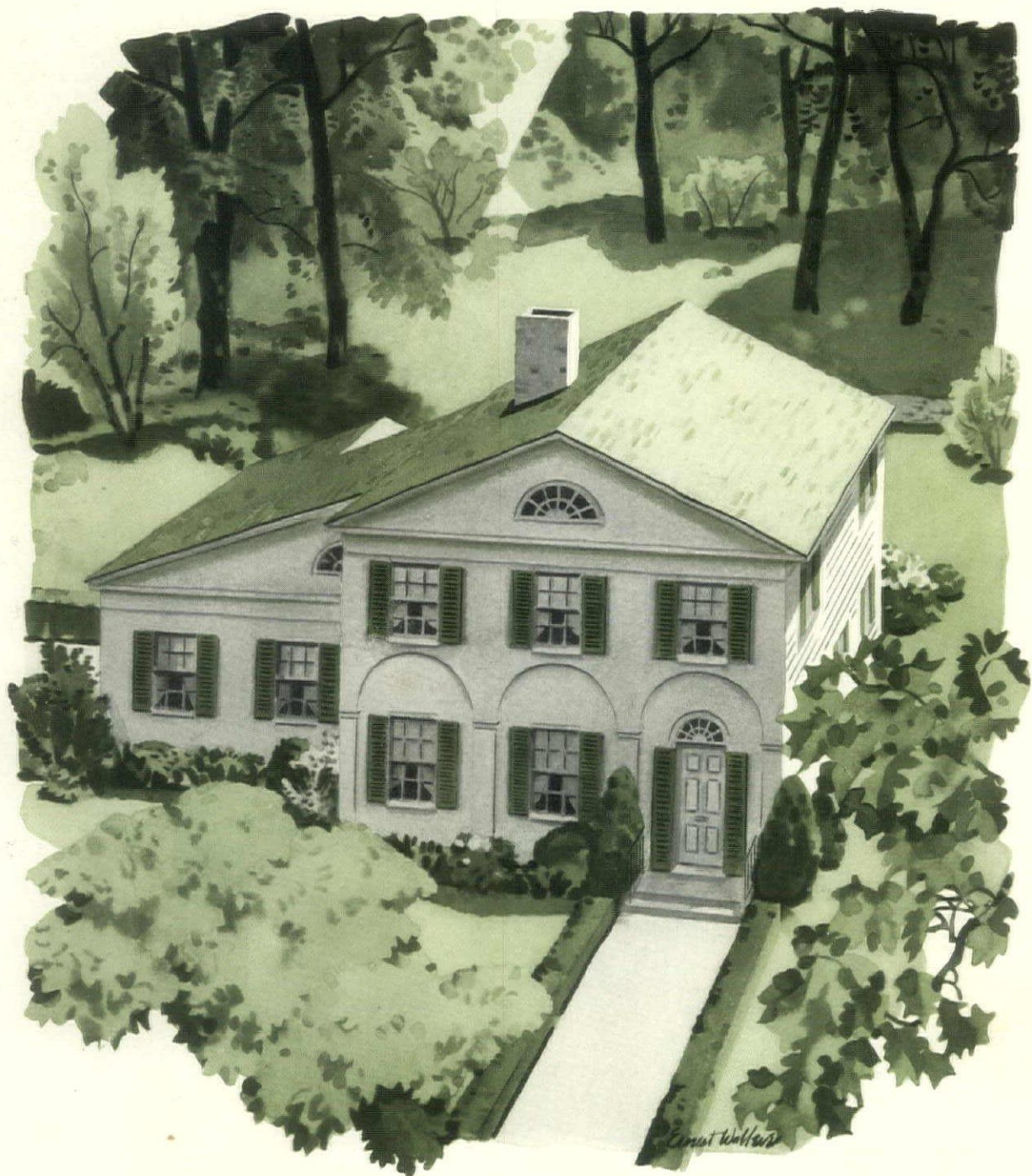
Connecticut



CONNECTICUT, in addition to being a state of thrifty habits, is also a region that can boast a great quantity of classical architecture. Consequently when Robert C. Carr set about designing this Connecticut house for House & Garden, his precedents lay ready to hand.

One feature found in many of the old houses is the indented arch, which makes a panel in which are set doors and windows. It is used here on both the front and the back, the latter arches framing three French doors and leading to the garden terrace.

Another detail is the gentle pitch of the Greek Revival roof and the pediment it forms with the cornice. Below this, running continuously around the house, is a broad flat band. Still another local feature is the front and back stucco finish and clapboards used only on the side walls.



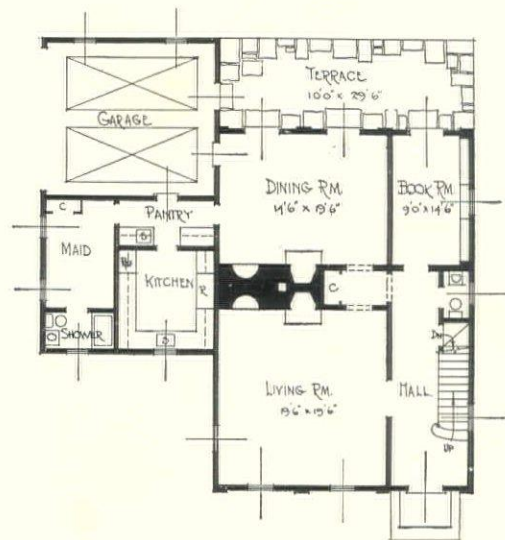
Colonial

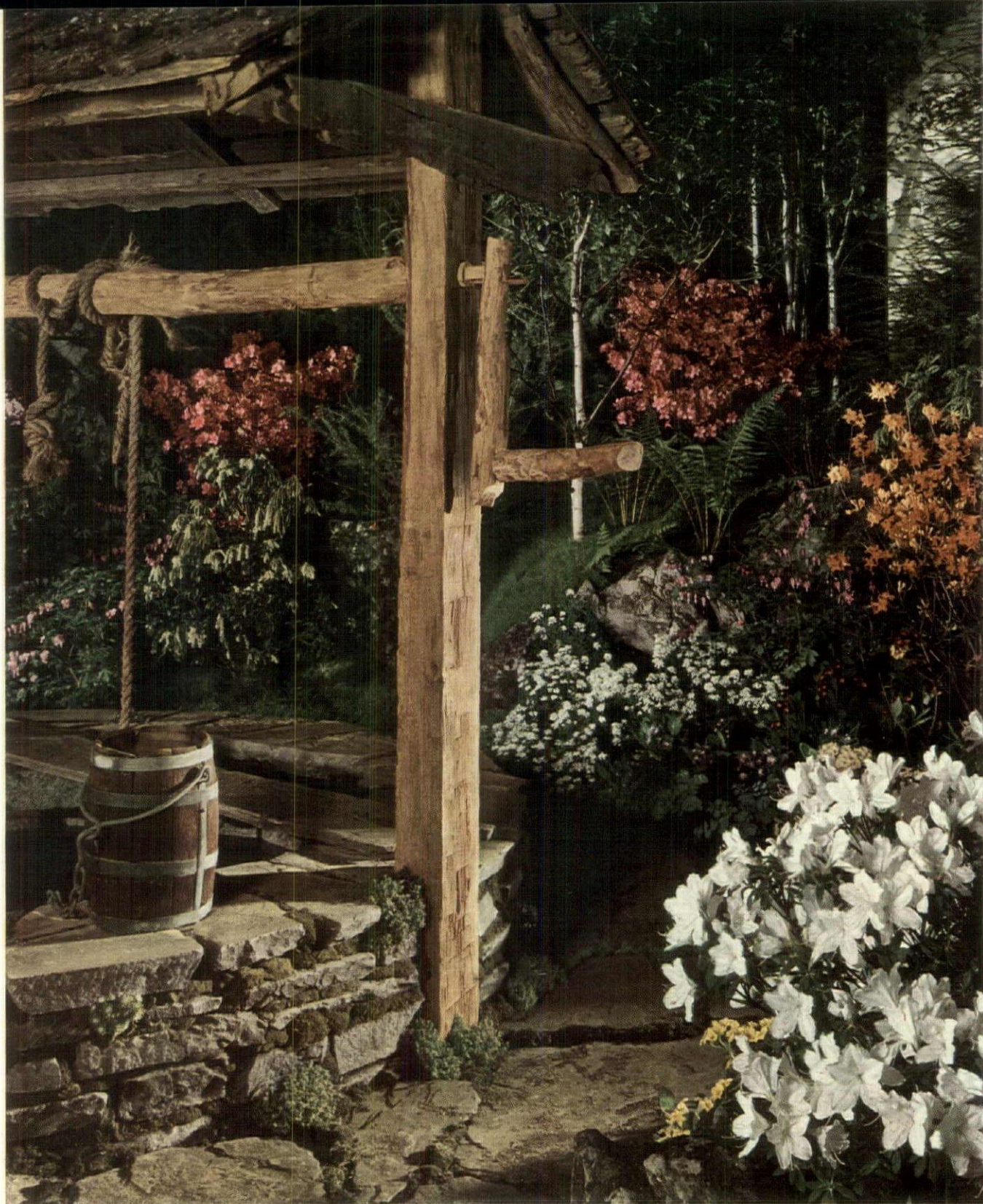
designed for House & Garden by Robert C. Carr

A SMALL house, designed for a country site or the suburbs, this supplies a two-car garage, with maid's room, kitchen and pantry all in a wing under a long side roof. The front hall gives easy access to the living room and beyond that the dining room. For the man of the house there is reserved a bookroom directly at the end of the hall and opening at the farther end onto the terrace. The lord and master of this establishment can come and go with the least domestic interference. Upstairs are three bedrooms, two with connecting baths and the third served by a bath in the upper hall.

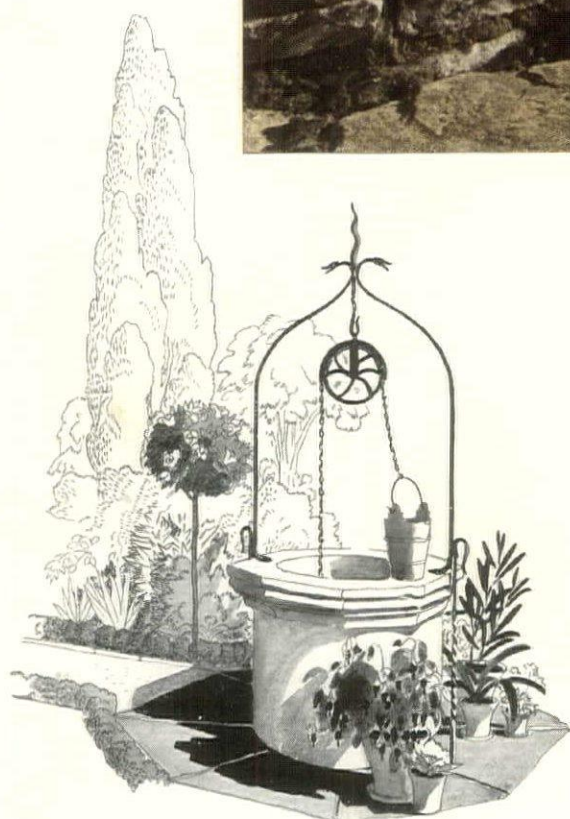
The rear terrace is a pleasant feature. From it one steps down to the garden or into the garage.

Of course, if this house is to follow Connecticut precedent, it will be painted white with bottle green blinds.





BRUEHL-BOURGES PHOTO • CONDÉ NAST ENGRAVINGS

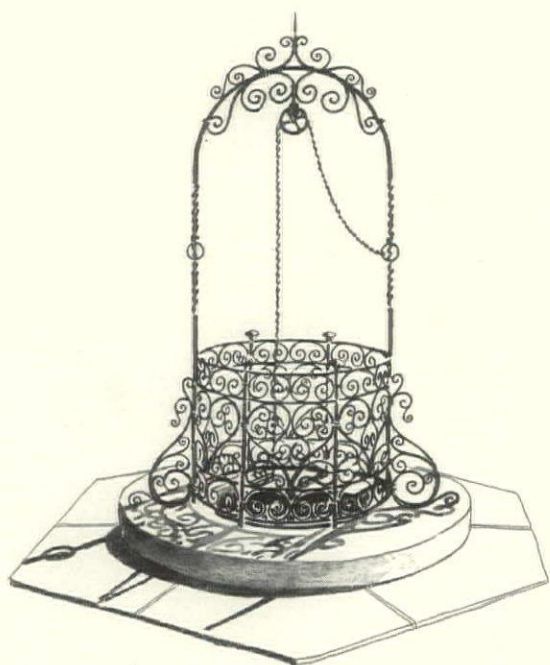
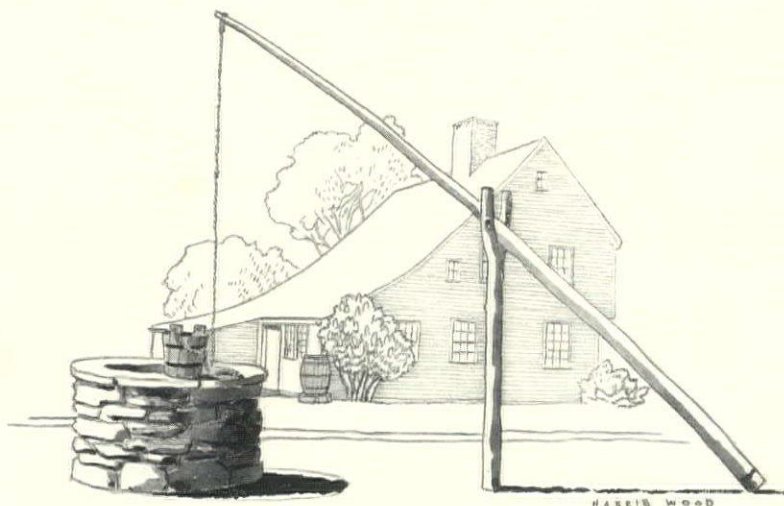


OUTSTANDING among the exhibits at New York's International Flower Show last Spring was the old well-head in a woodland setting, which was entered by the Dauernheim Corporation. With its weathered wood and stone, ancient windlass and metal-bound bucket, it brought to the heart of the city a sense of simplicity and charm which blended perfectly with the planting of White Birch and Azaleas, Pieris and Bleeding Heart which surrounded it

THE various forms of Italian well-heads, employing a base or curb of cast stone and a superstructure of wrought iron, are adaptable to many different types of gardens. The one at the left, from the Howard Studios, is a replica of an original in Padua. Its relative simplicity commends it to any garden of moderate size

WELL-HEADS

A modern argument for the old oaken bucket



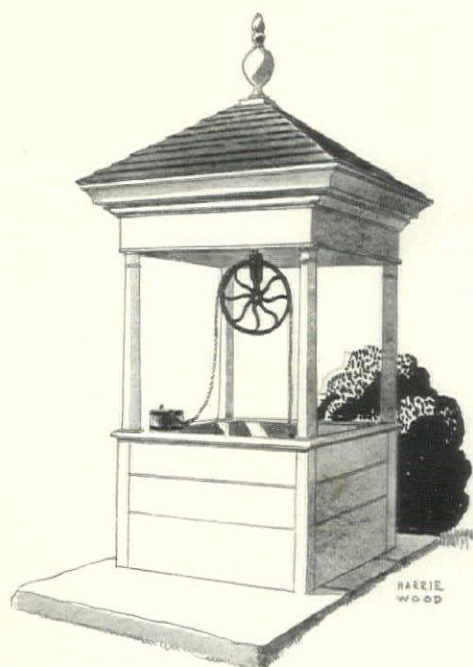
THE story of well-heads is an odd blend of mankind's love of ornamentation and dependence upon one of the prime essentials of life. From very early days they have served not merely as protected and more or less controlled sources of water, but also in many cases as consciously decorative garden elements. Even today, in the face of all the improvements of our modern age, they remain valued features of countless country homes. Without being unduly sentimental about either the utility or the ornamental importance of the old oaken bucket, and the water it carried, one can safely state that well-heads are still just as much to be desired as ever.

Well-heads as a rule should be in accord with the architectural spirit of the houses with which they are associated—or, at least, with the character of the gardens in which they are often used. Thus, for the home of Old World precedent, there are the many iron-work designs of Italy and Spain.

The American Colonial house in its many variations can utilize one of the numerous indigenous styles, of which three are shown on this page. In each instance, it is well to keep the area immediately around the well quite clear of encumbering planting, for the sake of practical convenience no less than for the appearance of the feature itself. Such plants as are used had better be confined to background effects, with the exception of such crevice species—Sedums, dwarf Veronics and the like—which may be used to touch up the base or platform paving. Lillacs, dwarf fruit trees—in fact, almost any of the flowering woody plants—are suitable for the background. So, also, are the taller perennials like Delphinium and Mallow, or the always useful biennial Hollyhocks.

Essentially, well-heads consist of three parts: the curb or built-up base, whose main purpose is to prevent all foreign substances from falling into the water; the superstructure, or overhead support for the hoisting apparatus; and the actual water-lifting assembly of bucket, rope, or endless chain (as in the boxed-in wheel type in the lower left corner of this page). Some variation of the pulley-wheel principle is used in the great majority of the hoisting devices, but perhaps more picturesque, especially on large grounds, is the old-fashioned well sweep whose counter-balancing pole is in itself heavy enough to lift a full bucket practically to the rim of the curb.

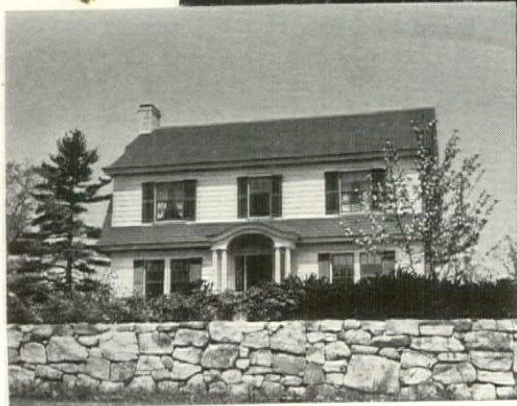
Whatever be the style selected, though, let it be in harmony with the spirit of its surroundings. Only thus can you know the well-head at its best.



REVIVAL in NEW HAMPSHIRE



THE NEW WING FOR THE LIVING ROOM AND MASTER'S SUITE



TWO VIEWS OF THE FRONT OF THE HOUSE, BEFORE AND AFTER



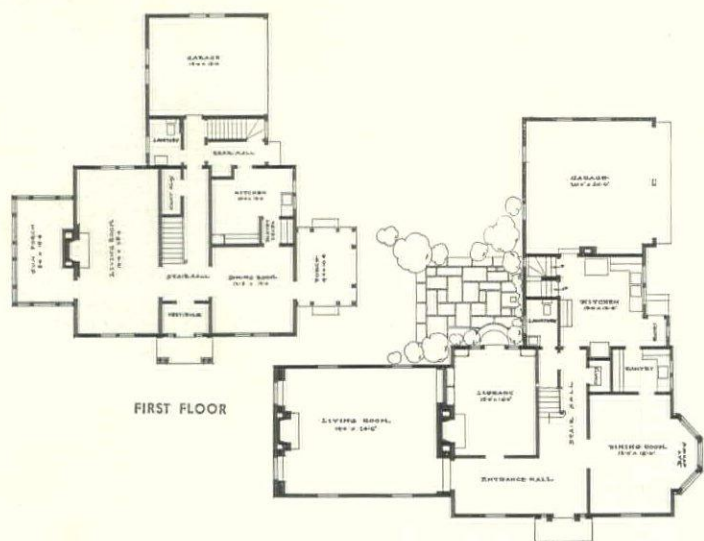
A NEW DOORWAY GRACES THE OLD HOUSE



"DUTCH COLONIAL" EFFECTS WERE REMOVED

TO MODERNIZE her residence at Concord, N.H., Mrs. Richard L. Thompson asked her architects, Henry Otis Chapman and Harold W. Beder, to (1) improve its appearance, (2) improve its service facilities and (3) add a living room, bedroom, dressing room and bath. Taking the steps in order, the architects first removed the so-called "Dutch Colonial" cornices and effects, added brackets and a molding under the main cornice and covered the roof with new slate. Single windows were substituted for the mullioned ones and a new entrance doorway was also provided for.

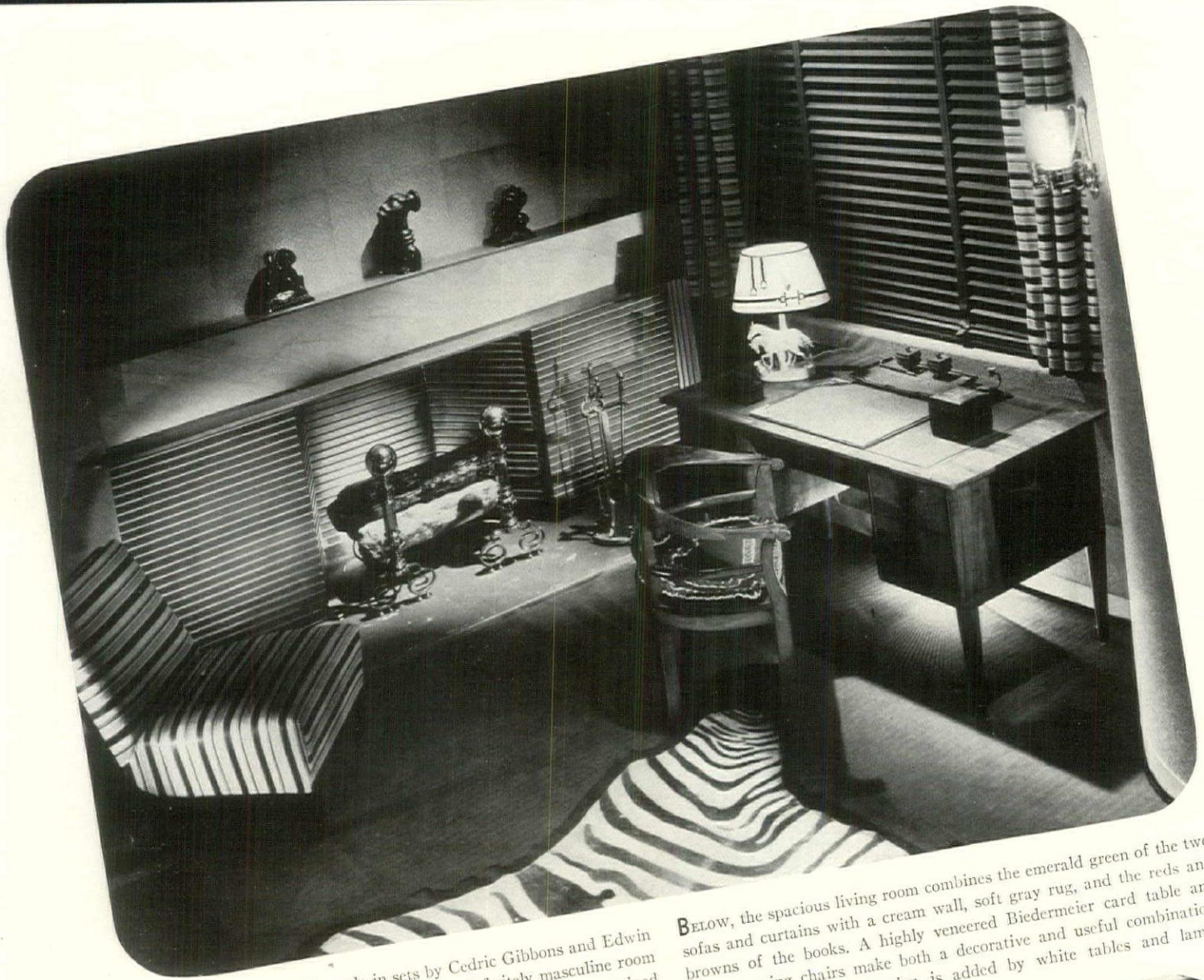
In the second place, the dining room was enlarged and a new pantry and kitchen made from the old entry, stair hall and part of the garage. Increasing the size of the old garage made it wide enough, and long enough, for two cars. A new wing built on the house, which was the third step, provided the new living room, bedroom, dressing room and bath. To secure access to the new living room it was necessary to move the stair back and carry a second story hall through the middle of the house and through the old chimney in order not to sacrifice a bedroom. Access on the first floor was easily obtained through the front portion of the old living room, the remaining portion becoming the new library.



FIRST FLOOR

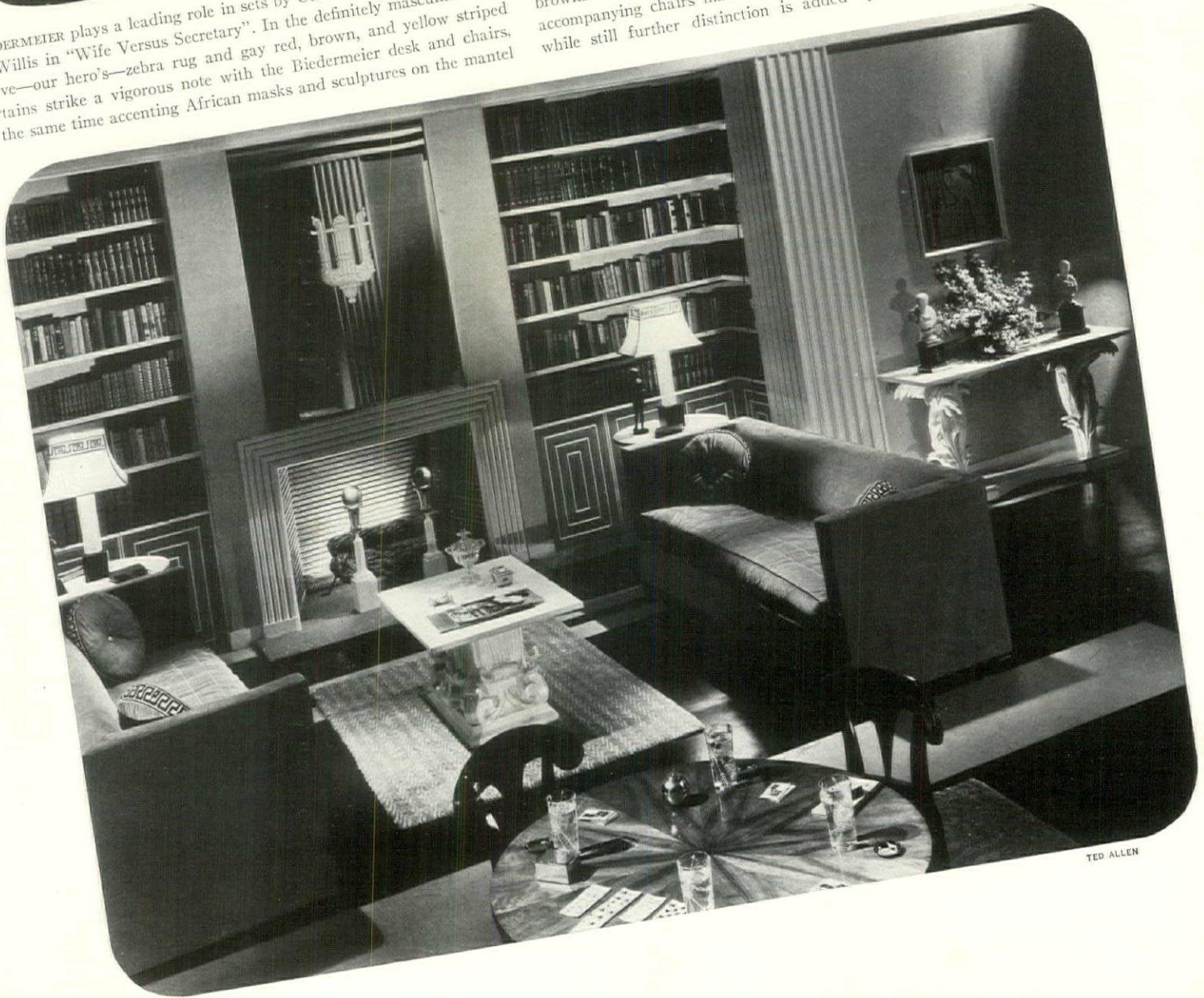


SECOND FLOOR



BIEDERMEIER plays a leading role in sets by Cedric Gibbons and Edwin B. Willis in "Wife Versus Secretary". In the definitely masculine room above—our hero's—zebra rug and gay red, brown, and yellow striped curtains strike a vigorous note with the Biedermeier desk and chairs, at the same time accenting African masks and sculptures on the mantel

BELOW, the spacious living room combines the emerald green of the two sofas and curtains with a cream wall, soft gray rug, and the reds and browns of the books. A highly veneered Biedermeier card table and accompanying chairs make both a decorative and useful combination, while still further distinction is added by white tables and lamps



TED ALLEN

Questions and Answers

Petunias

Will you please tell me how far apart each way to set Petunias?

I know that Diener's Petunias should not have the tops pinched out, but when should this be done to other varieties?

Are the smaller of my single Petunia seedlings the most apt to be the small rose-colored ones, or is there no way of telling ahead of time which plants are a reversion to the old type?

Are the greenhouse varieties of Snapdragons less hardy in the garden than the other ones?

C. F. C., Garland, Ark.

Your Petunias should be planted about eight inches apart. With the exception of the Diener's Petunias, nip the tops off when the plants are about four inches high. There is no way of telling ahead of time what color the Petunias which have re-seeded themselves are going to be. Generally speaking there is not much difference between the hardiness of greenhouse and garden Snapdragons.

Sun Room

Can you suggest colors and type of furniture to be used in a sun room? The floor is red tile. The room is 14' x 8', with windows on three sides. As we do not own our house, we wish to be practical in selecting the furniture, so that we can use it later on terrace or porch.

K. R. T., Hamden, Conn.

Since you plan to use the furniture for a terrace later, it may be more practical for you to get painted iron furniture instead of reed or rattan. You could have the furniture painted white and use tile colored cushions to match the floor. Very pale yellow walls will make a good background. The window curtains could be of linen or cotton with a pattern which contains the yellow of the walls, red of the tiles, green and white. Touches of bright, deep green such as pots of Ivy would look very well.

In buying your furniture, tell

the salesman that you plan to use it outdoors later, and perhaps you may be able to find something suitable in a weather-resistant rattan with waterproof cushions. The same color scheme could be kept. However, if you are at all skeptical, it would be advisable to choose an attractive design in painted iron.

Oak Floor Finish

Will you please tell me the correct way to finish an oak floor? In this part of the country they are all finished naturally: no stain is used and the floors are a very light tan. They are sanded, then a filler is used, followed by two or more coats of clear varnish and then wax. In most cases the floors are as light as the walls.

Q. L. C., Rogers, Ark.

The finish which you describe is widely used; the exact tone is a matter of taste, but it should never be so dark as to obscure the grain of the wood. A stain made up of oil color may, if desired, be added to the filler or applied after the filler.

A very durable finish which darkens considerably the natural color of the wood is obtained with oil. Use three parts of pure boiled linseed oil to one part of turpentine. Apply with a strong stiff brush; rub well into the wood; stir frequently while using. Clean off all surplus oil. Oiled floors should be wiped with an oiled rag.

Ground Cover

Will you please tell me what types of low ground covering will grow in wet clay soil in deep shade? No grass will grow there.

H. F. C., New York City

Since you have such difficult conditions to contend with, in planting in a deeply shaded, wet section, we would suggest that you try Myrtle (*Vinca minor*). You can get this from any nurseryman and it will make an attractive and hardy ground covering if the conditions are not too adverse for it.

Soot in the Patio

Can you give me information about a device to absorb soot? We have a patio in our house which is useless because of the soot from the chimney above it. We burn oil in our furnace and also in our cooking stove, both flues of which are in the chimney. If you have any suggestions about raising the height of it, or about anything which would help, we would greatly appreciate it.

H. M. V., San Rafael, Calif.

In burning oil you are bound to get sooty deposits in the chimney which will eventually blow out, and the best thing we can advise is to have the chimney cleaned periodically. If you have it cleaned out two or three times a year, I believe you will find that this will eliminate your trouble.

The dealer from whom the oil burning equipment was purchased should be able to recommend some one to clean the chimney for you.

New Ceiling Beams

My problem is a living room ceiling which is now wall-boarded. There is a definite sag to the ceiling and as the house is rather old (1870) and the bathroom directly above the living room, I would like some way of repairing the floor above before I put in a new ceiling. I think I need new beams, but I do not know just how to go about it.

J. D. T., Worcester, Mass.

In reference to the sagging floor beams over your living room, it is obvious that on account of the weight of the bathroom and also probably because the beams were cut and reduced in size for the installation of plumbing pipes, the floor beams need to be reinforced. The proper thing to do is to remove the ceiling material and strengthen the beams. This is work that can be done by any good carpenter or builder, and there is little chance to be wrongly advised or overcharged.

Anthurium Crystallinum

Can you tell me something about the requirements and method of propagation of Anthurium crystallinum?

V. M. C., Santiago, Cuba

It needs a warm, humid atmosphere. Repotting is necessary every two or three years. The soil used should be a mixture of fibrous loam, Orchid peat, sphagnum moss, broken charcoal and sand. This plant has a tendency to rise up out of the pot. When this occurs, the stem should be mounded with the above soil mixture to keep the roots covered.

As to propagation, this is done by suckers or cuttings of the thick root, which are taken in January and set in small pots filled with a fibrous peaty soil such as you used before. Place the cuttings in a glass-enclosed box with a temperature of 75 to 80 degrees Fahrenheit. This plant can also be propagated by seeds sown in chopped moss and fibre. They should be kept very humid in a glass case or under inverted jars.

Your greenhouse conditions will have to be well regulated in order to grow these plants as their propagation will not be easy.

Aluminum Priming

I am going to repaint my house in the Spring and would like a little advice.

The house is peeling, so I am having all the paint removed and am wondering what your opinion would be on using an aluminum paint for the priming coat. I wish to have the house white when finished. How many coats of paint will be required after the priming coat of aluminum is used?

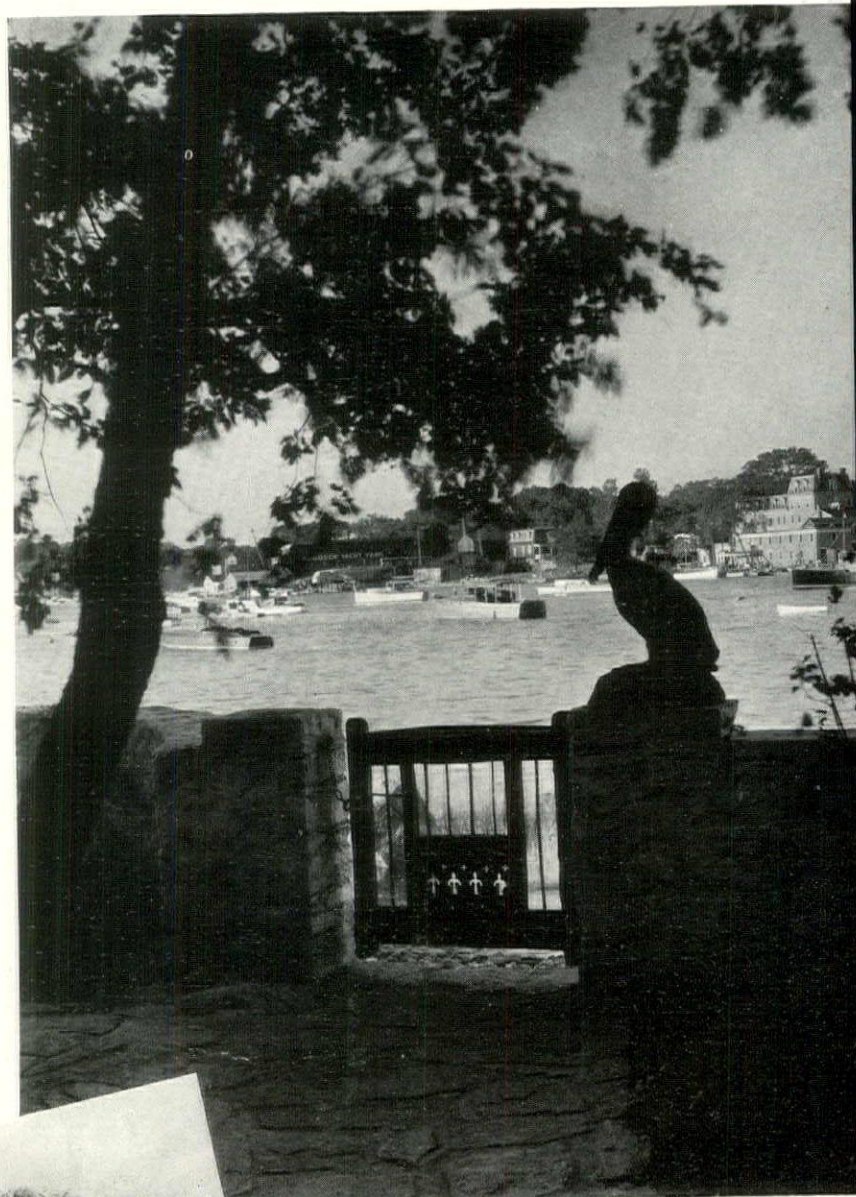
R. B. M., Dalton, Pa.

The aluminum paint which you plan to use for a priming coat will be perfectly satisfactory. A white lead or zinc white priming coat would also be satisfactory.

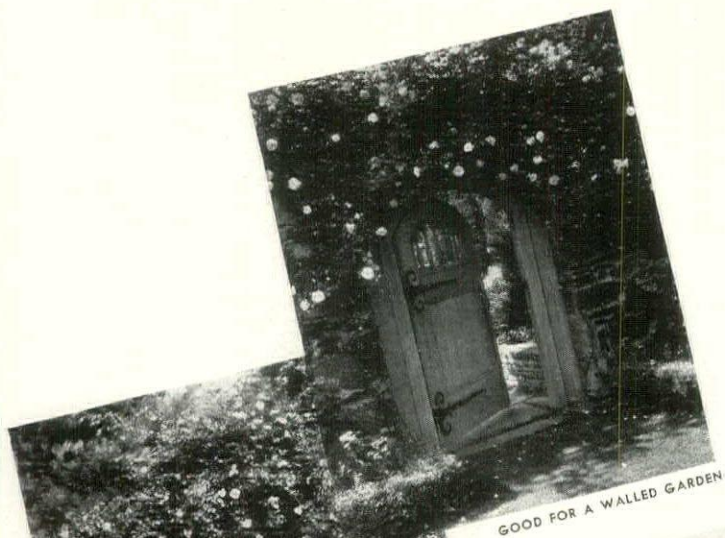
It would be best to use two finish coats on top of the priming coat of aluminum.

Gates

The garden gate, symbol of approach, should embody certain definite principles of design. Always it should invite, never repel. Its province is to protect and partially conceal what lies beyond—often to create a certain sense of mystery, revealing just enough to make one wish to enter and discover the entire picture. Upon such bases its variations may be charming and all but endless



A GARDEN EXIT TYPE



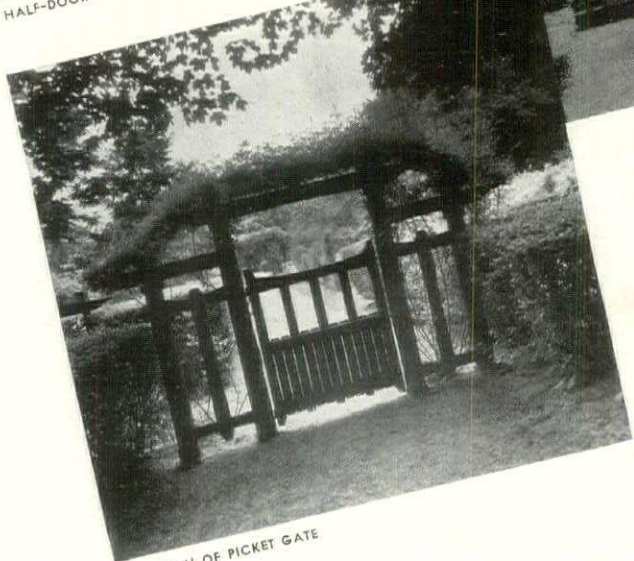
GOOD FOR A WALLED GARDEN



A HALF-DOOR VARIATION



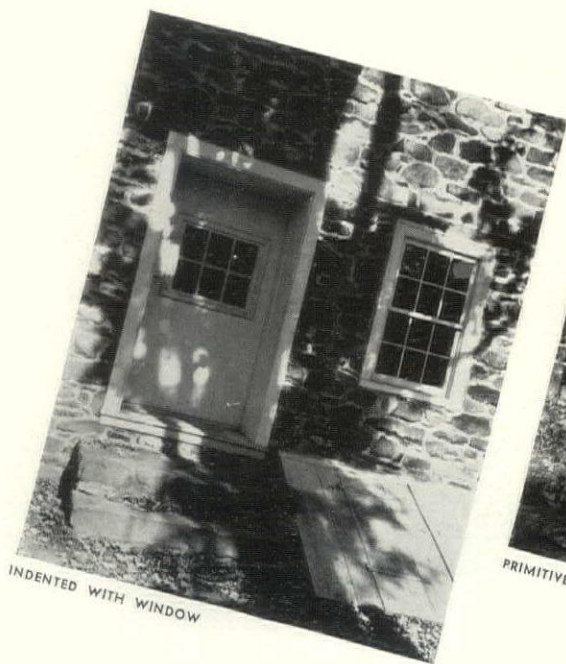
WROUGHT IRON FOR FORMALITY



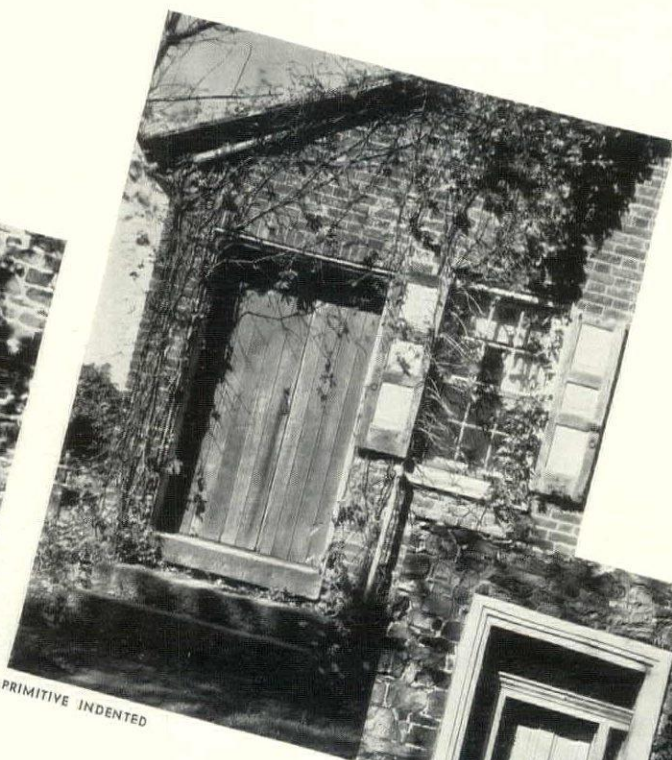
VARIATION OF PICKET GATE



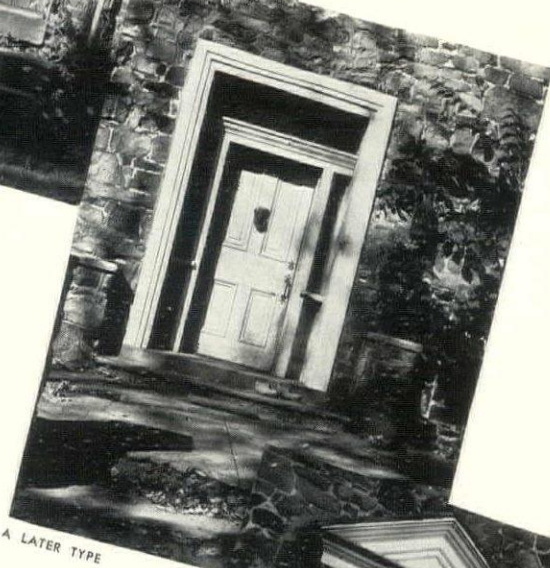
FOR AN INFORMAL GARDEN



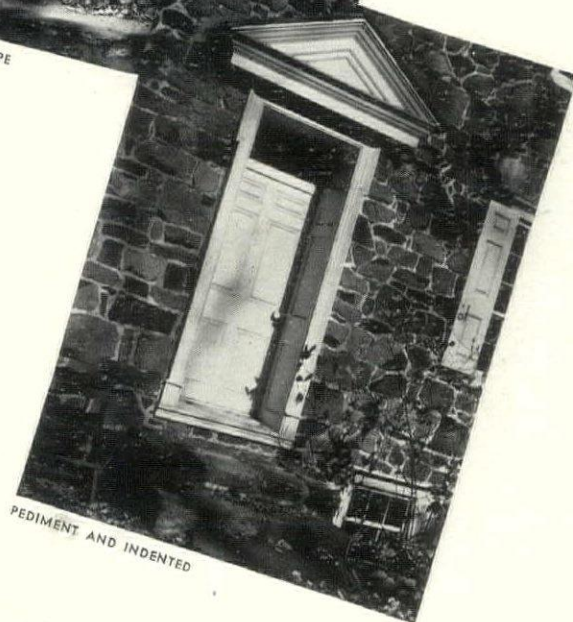
INDENTED WITH WINDOW



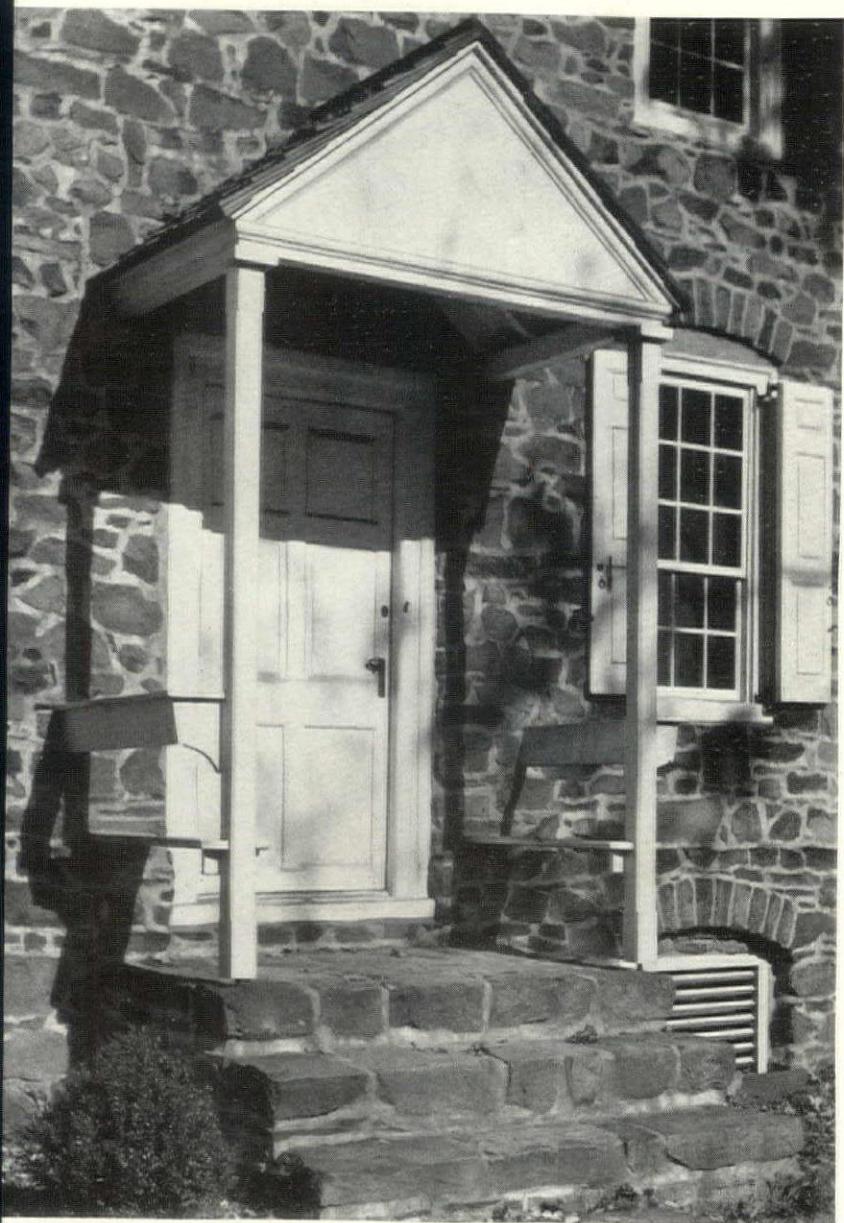
PRIMITIVE INDENTED



A LATER TYPE



PEDIMENT AND INDENTED



EARLY PORTICO TYPE

Doors

These five original doorways from houses in Bucks County, Pennsylvania, date from the late 18th Century through the early part of the 19th. They clearly show the classical influence which marked the architecture of the period and region, oddly modified in some instances by the ruggedness of the native stone construction. An interesting example of traditional design adapted to local conditions

A housewife looks at Air Conditioning by Alice Thalman



AIR CONDITIONING ERADICATED OUR WINTER ILLS



EVER since I became the mistress of an air conditioned home, one of the first year-around domestic installations in the country, I have been besieged with questions as to what air conditioning is, and few appreciate its full meaning. For example, we all know of certain restaurants which are ventilated or of theaters wherein the air is washed, and the layman is liable to confuse the terms "ventilating" and "washing" with air conditioning. These and various other methods of treating air do not constitute air conditioning in the full and complete sense of the term.

Now that the cost of air conditioning is coming within the reach of the small home owner, I feel that he and the lady of the house should become acquainted with the facts. Much material has been prepared on this subject for the business man, usually relating to engineering and cost, but I have seen little or nothing written for the housewife telling her of its advantages. The home is her dominion, the place where she spends most of her time, and she is obliged to run it comfortably, efficiently, and economically; therefore I feel she has a right to be informed of these new innovations.

First of all we need a definition. To put it into simple words, one would say that air conditioning does four things; it heats and humidifies the air in Winter, cools and dehumidifies it in Summer, and circulates and filters it the year around.

Before the new system was installed in our home, we thought that we had reached the acme of perfection in comfort for all time. We had a simple Colonial house situated on the crest of a hill, overlooking a river in eastern New York, where we were subject to cold waves which, at times, depressed the mercury to 25 below zero, and heat waves which lifted it jubilantly to 104. We were protected as well as possible from Winter winds by storm doors, and the last word in luxury, an oil furnace. Never until recently did we dream that anything could be done about the Summer heat.

Then we prepared to air condition. Since we had steam heat we realized that some plaster would have to be removed in each room in order to make way for the ducts which were to carry the air from the conditioner to the second floor. You can imagine the housewife's reaction at the thought of this. As I look back on it now, it seems to have been another case of "Much ado about nothing". A very small portion of wall was removed and quickly repaired. Next came the insulation of the attic to reduce heat transfer through the roof. Awnings were purchased for the sun-porch to eliminate the radiant heat from the sun through the windows. These additions were in themselves an improvement; I don't know why we had not thought of them before.

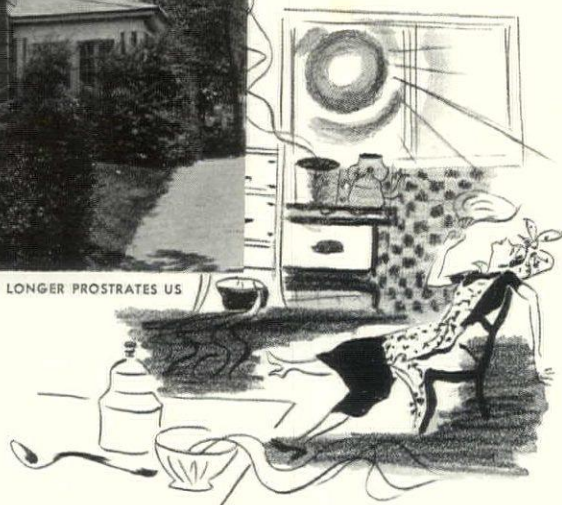
Most of the real work went on in the basement out of my sight, thank goodness. The conditioner and compressor for cooling were brought in and installed without confusion. I did, however, see a large exhaust fan which I learned was the attic ventilator on its way to the upper regions. The purpose of this, I found, was to keep the outside air circulating through the attic in Summer, thus reducing the temperature in that region and thereby the load on the cooling unit.

While all these preparations were going on I had apprehensions. Would the noise from the air forced through the ducts sound like a continual wind-storm? Wouldn't it be dreadful not to be able to open the windows? I loathe sleeping in a closed room. Would it take an engineer to keep things running properly? And, worst of all, I feared the stale odor of air which has not been properly freshened. Naturally these are the first questions in the minds of most people, and I was not yet sufficiently informed to realize that such fears were groundless.

The next thing we knew, the installation was complete and we were ready for the first trial. We were told that the standards which were ideal and which would be maintained by our apparatus were 70° Fahrenheit, 50% relative humidity in



SUMMER HEAT NO LONGER PROSTRATES US



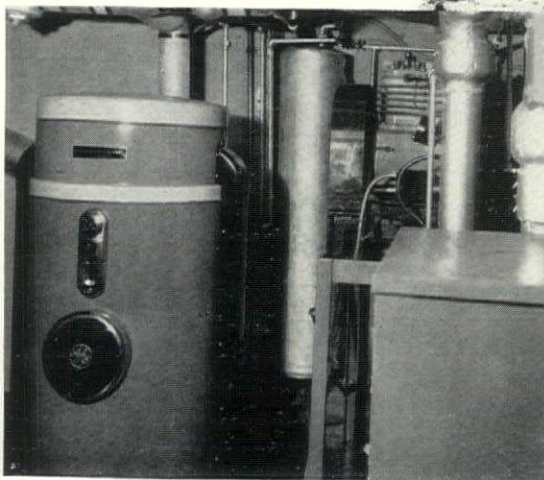
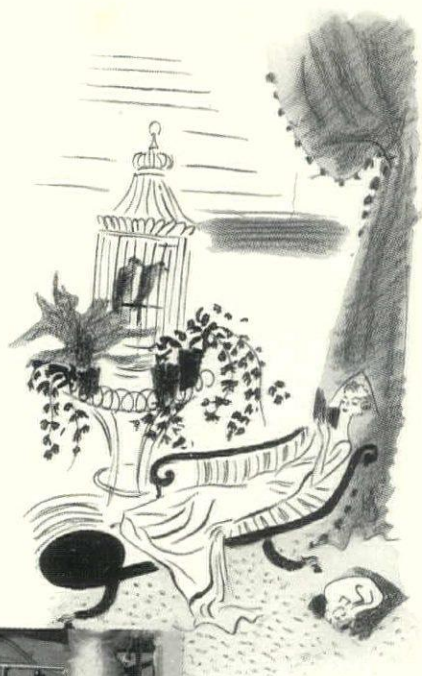
BEFORE an air conditioning unit was installed in the author's house she suffered, figuratively, the enervation of the lady in our little sketches. But the magic of the conditioner, which is shown below, brought her ease and contentment. Now when she decides to build another home, she says, she will begin with the conditioner, set it up firmly in her building lot she has chosen and erect her house around it

Winter, and 80° Fahrenheit, 50% relative humidity in Summer. The switch was thrown and with the faintest "swish" the conditioned air emerged into each room. A day's visit or even a week's sojourn with this divine invention of man will not tell the full story, but a year's living with it brands it as indispensable.

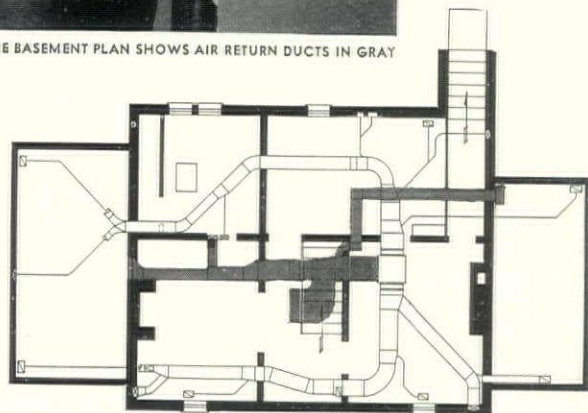
First we'll dwell upon the Winter operation. All my life I have been somewhat apprehensive of the approach of Winter because I must have cold feet and be uncomfortable throughout the whole season. A friend of mine once remarked, "I'm so tired of being cold," and this expresses my feelings exactly. Now for the first time in my life I was comfortable all Winter, during what proved to be one of the severest cold spells on record. Previously the temperature in our rooms between floor and ceiling had differed from 15° to 18° on cold days. This difference was reduced to 3° or 4°. We were no longer sending all the heat to the ceiling, and incidentally this reduced the cost of heating. I might add that the gust of cold air from the stairs and all other drafts were eliminated.

Did you know that the introduction of moisture into the atmosphere enables one to be comfortable in Winter at a lower and healthier temperature? Having had that experience I can vouch for it. Not only were we more comfortable, but we also found that this accorded additional economies. The furniture did not dry out, my oriental rugs seemed less brittle, and the piano functioned properly. Even my skin ceased to peel from Winter dryness as if from sunburn.

In talking once with our doctor I said I thought we certainly ought to be healthier now that we had air conditioning. He just smiled and replied that he had advocated something of the sort for years because bacteria glide about through the air on dust particles; therefore lack of dust means fewer bacteria. He was right. For the first time, our son attended school without absence during the entire year. (Continued on page 70)



THE UNIT, ABOVE, THE BASEMENT PLAN SHOWS AIR RETURN DUCTS IN GRAY

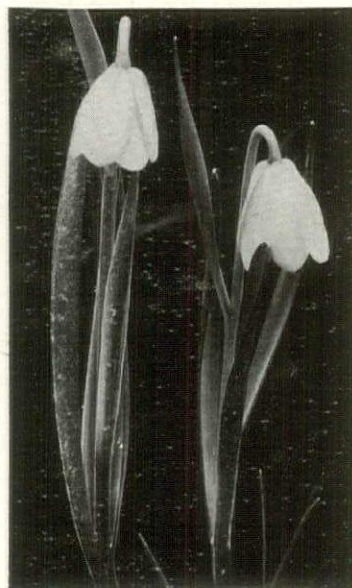


Fritillaria, problem child of the Lilies

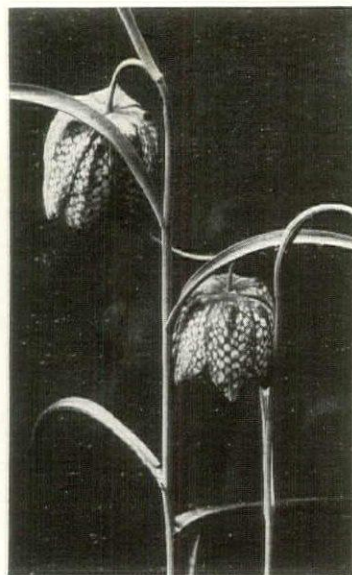
Louise B. Wilder



FRITILLARIA IMPERIALIS WALTER B. WILDER



FRITILLARIA PUDICA



F. MELEAGRIS ARTEMIS

FRITILLARIA is the problem child of the Lily family. I was on the point of saying the bad child, but in the plant world, as in that of humans, bad children are not today recognized—only unadjusted ones. If the plant—or the child, as the case may be—does not act as we think it should, it is because of no venal streak in its character, but because we have failed to provide the environment proper to bring out the best that is in it.

Now, let us be frank and say at the outset that Fritillarias almost never act as we think they should, as we have been told they will. To write about them in a light-hearted, enthusiastic mood is to mislead a trusting gardening public. The members of this commonly sad-hued race are seemingly a law unto themselves, their behavior unpredictable. There is, nevertheless, something extraordinarily provocative about these strange, wary "Lilies". Once started in pursuit of them, we go on, and that in the face of frequent disappointment, a lack of exact knowledge concerning their needs, and usually no cooperation on the part of the Fritillarias.

Over the desk where Montaigne wrote are carved the words:

I do not understand;

I pause; I examine.

That is exactly where I stand with Fritillarias. I have had my golden moments with them but they have been few enough to stand out as momentous. One is on fairly firm ground with Crown Imperials and the little Checkered Lily, but after that a strange, misted frontier begins. The timid had better turn back.

Fritillarias are native to the north temperate zone, so they may be assumed to be pretty generally hardy. They begin on the north side of the Atlantic in Europe, cross Asia and end on the Pacific side of North America. Less than half the known species are in cultivation and of the thirty or so that appear from time to time in catalogs, very few are grown save by a narrow group of obdurate gardeners with a yen for conquest. Two men in their day, Max Leichtlin and Henry Elwes, found out a good deal about Fritillarias, but the race as a whole still awaits a master, a skilled grower and a careful monographer.

Now, just what is the special charm about these flowers? For the most part they are garbed in sombre colors—in tones of brown and mulberry, green and fawn, often mottled, streaked or checkered—toad-colored, someone has called them—but none that I

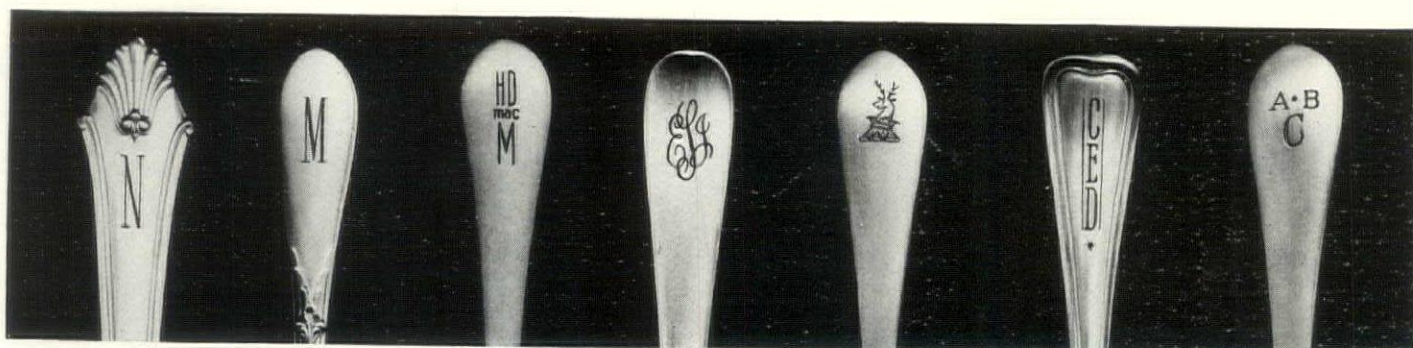
have seen could be called dowdy. There is a curious elegance about them, a look of distinction; they may appear gloomy but it has to be admitted they do their gloom awfully well. Now and then one escapes the dour tradition and appears in flaming colors, now and then one appears in virginal white. The flowers are bell-shaped, usually of a square-shouldered or rectangular form. The buds of some are, both in coloring, in form and in pose, much like the head of a snake poised to strike. The foliage is often silvery or pale green, in lovely harmony with the flowers. And many of the kinds, if they do not intend to flower, send up a single leaf, but this is not invariably the case. There are something over a hundred species known.

With all Fritillarias early planting is of the first importance. If left long out of the ground they quickly deteriorate. The Asiatic species will stand a good deal of sun and these like a dash of lime in their soil. The North Americans do not care for lime but like humus and some grow in sun and others in shade. The bulbs of certain of the North Americans appear to be made up of grains of rice, which accounts for the trivial name of Riceroor. If doing well it is not desirable or necessary to replant Fritillarias frequently. Leave them alone and be thankful. If bulbs must be moved let it be done quickly, with as little exposure to the air as possible.

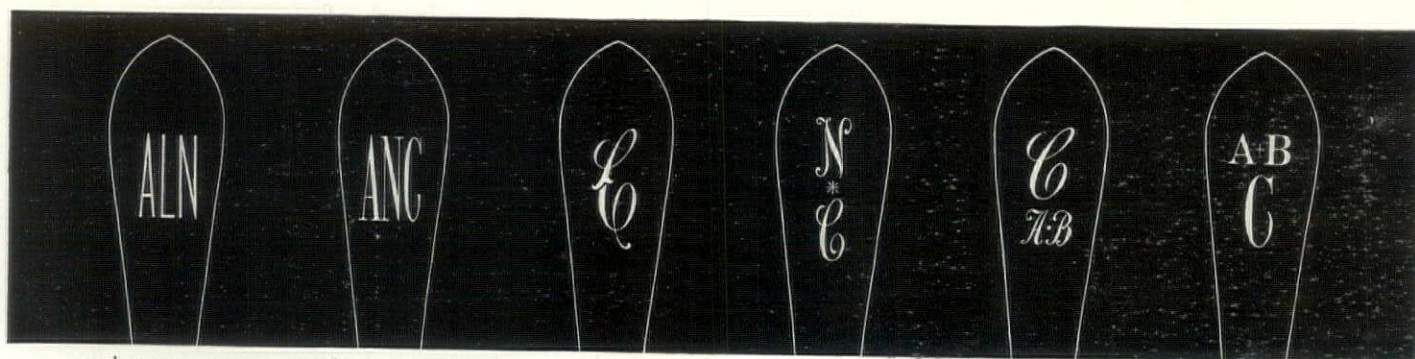
To begin with the alien species that grow here I will mention first the little Checkered Lily, *Fritillaria meleagris*. It is for gardeners concerned with this race the white hope. Given a damp situation in rich sandy soil with, in our climate, shade for a part of the day, it nearly always endures and increases, and it is a very charming thing. The stems arise to a height of about a foot; the narrow leaves, which appear along the upper portion, might be termed incidental. The bell-shaped flower is quaint and engaging. Two flowers usually hang from a stem. They are square-shouldered bells with garnet checkers on a pale ground. The Chequered Lily abounds in meadows in certain sections of England, particularly about Oxford. There is a pure white form with faint greenish checkerings, *meleagris alba*, that is very beautiful, and the Dutch have raised numerous named varieties in which (Continued on page 78)



RICH, ORNATE SCRIPT IS IN THE TRADITIONAL STYLE. ALL ENGRAVINGS AND SILVER FROM SPAULDING-GORHAM



THE STYLE OF LETTER AND MONOGRAM DEPENDS LARGELY UPON THE PATTERN OF THE SILVER



BRIDE'S THREE INITIALS

BRIDE'S TWO, AND GROOM'S

GROOM'S LAST

GROOM'S AND BRIDE'S LAST

GROOM'S LAST, BOTH FIRSTS

BOTH FIRSTS, GROOM'S LAST

The matter of style for silver monograms

ONE by one they fall—all the things that have long resisted the invigorating touch of style! Silver engraving, one of the most inflexible of the old die-hards, has been the latest to succumb to the demands of the moderns.

Hitherto we have demanded style in our hats—but not in our silver! In selecting a new hat that is to last but a season we have used much more discrimination as to line and proportion than in choosing for our silver the monogram that will face us daily for years to come.

We have demanded silver of fine design, yet for years we have meekly permitted many caricatures in the form of engraved monograms to deface these patterns. The letter M has gaily waved Mickey Mouse feet at us. More than one F or L has lain supine to conform to an oval shape, and the twirling curves of an S have suggested the coil of a cinnamon bun.

Now that the ensemble idea has forced us to a critical examination of each unit in the group, the combination of silver,

china, crystal, linen and furnishings makes us turn a searching eye on that most important silver detail—monograms.

Table silver is selected before the wedding, and at this time the bride decides what initials she will use. For a three letter monogram she may use the initials of her maiden name, or those of her own first and last names with the groom's last initial added. Again, reviving a quaint custom, she may place above a large initial of the groom's family name smaller initials of her first and his first names, joined by a small plus sign.

If she prefers only two letters, she selects her last and the groom's last initials separated by a small engraved star to represent the joining of two families. When only one initial is used, it should be that of the groom's family name.

Names beginning with De, Mac, O', Van, and Von present difficulties that, when nicely solved, can result in the most interesting monograms.

If an elaborate silver pattern has been chosen, the amount of plain surface available determines whether three, two or only one letter can be used, and the character and period of the design should influence the type of letter selected. With a plain silver pattern, however, your fancy may have free rein, for by your choice of monogram you make your silver what you will—traditional or modern. If you prefer the traditional style, use the plain surface as a background for rich, ornate script or for tall and deeply cut Roman letters. (Continued on page 71)

Useful hints that August brings to those who really garden

THROUGH the northern half of the country generally, always allowing for special local conditions resulting from geographic peculiarities, late August is a good time for setting out broad-leaved as well as needle-bearing evergreens. At this season they have completed their above-ground growth for the year and are starting to make fresh roots. Thus they are in the best possible condition for establishing themselves in their new locations.

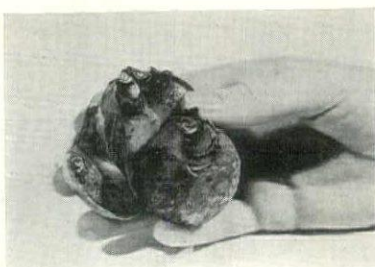
Do not think, though, that all you need to do is to plant evergreens this month and forget about them. On the contrary, Summer planting presupposes careful attention to plentiful and regular watering right up to the time the ground freezes. It is absolutely necessary that evergreens enter the Winter with an abundance of moisture in every branch, twig and leaf.

ORIENTAL Poppies are fast coming into their own, now that the hybridizers have given them to us in such a wide range of pleasing colors. This is the time to set them out, too, for at this season their early foliage has died down and their regular autumn growth has not yet started. To all intents and purposes the plants are dormant, which means that new ones can be put in, or old ones divided, with success.

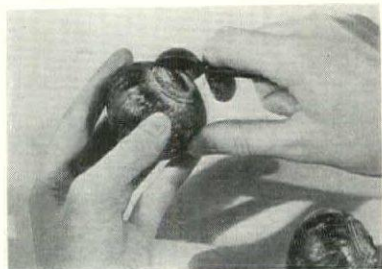
IRISES, too—at least, those which have finished flowering—can be moved now. With them, the situation is like that with evergreens: topgrowth is completed, and new root growth is under way. Generally speaking, give the Bearded types an alkaline soil, and the Beardless ones either neutral or moderately acid conditions. Practically all Irises like plenty of sun. Varieties can be selected which will bloom successively from early Spring to Fall.

MANY first-class garden flowers have the faculty of setting an abundance of seed which germinates readily. At first glance this would seem to be a wholly desirable characteristic, but in actual practice it may be a decided liability. When such plants are allowed to scatter their seeds at will they are likely to take pretty full possession of the whole garden. The remedy is to remove all seed heads before they ripen.

THE problem of preventing undue drying out of plants in pots (apart from those used decoratively in the house) can be at least partially solved by keeping the pots plunged to their rims in damp peatmoss. This material is weed-free, sanitary and capable of retaining an amazing amount of water without becoming sour or otherwise objectionable. Altogether, it is an ideal plunging medium for either the summer greenhouse or cold-frames, but if you want it to do its best, be sure you never let it become thoroughly dry; once bone-dry, a bed of peatmoss is very hard to re-wet.



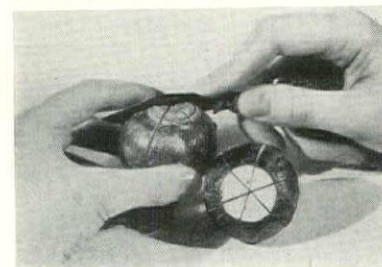
MULTIPLICATION of Hyacinth bulbs by natural processes is too slow for commercial purposes so the growth of bulbls is stimulated by cutting the bulbs



ONE of the forms of cutting consists of removing the base of the Hyacinth bulb with an ordinary potato scooper. This makes a clean cut of required size



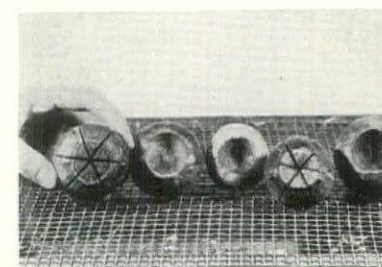
THE scoop completed. This shallow, round depression is made just deep enough to expose the bases of the many scale leaves of which the bulb itself is composed



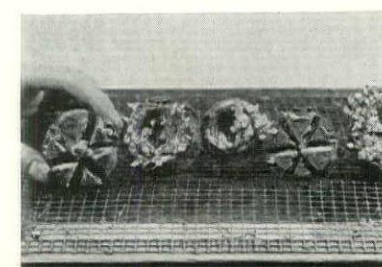
INSTEAD of scooping, three crosswise cuts may be made across the base of the bulb, intersecting in the middle. These encourage new bulbil formation



AFTER cutting, the openings in the bulbs are thoroughly dusted with powdered sulphur to prevent the growth of moulds on the fresh, exposed surfaces



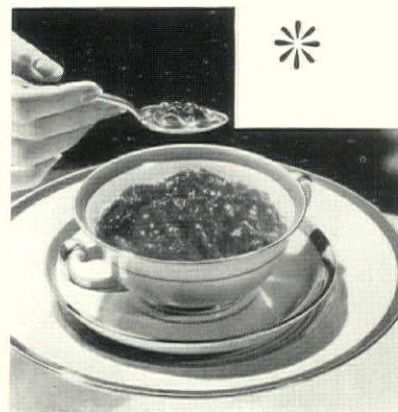
WHEN the bulbs have been dusted they are ranged on an open rack and kept exposed to the air in a warm place for about four months—June to Oct.



BULBIL formation takes place most rapidly in the warm, moist atmosphere of a greenhouse. This photograph shows the development after three months



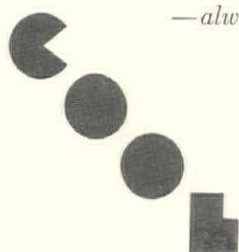
BULBS and bulbls are planted in late October; bulbls may flower in four years. Photographs by courtesy of Montague Free and Brooklyn Botanic Garden



COOL DELIGHT—Campbell's Consommé. It jells itself.

Before opening place can in refrigerator for four hours

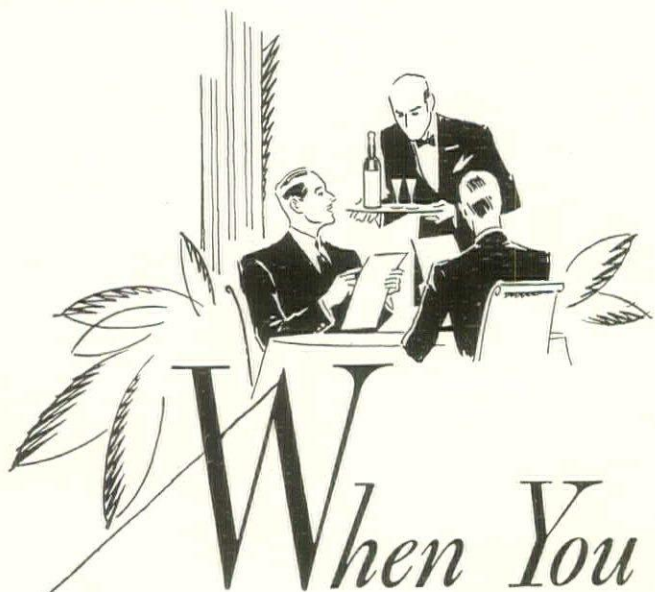
In summertime we like to call up a lady whom we have converted to Campbell's Soups and invite her to lunch in some French restaurant on the Avenue. We order, for both of us, consommé—en gelée—and of course it is delicious. (We like to buy a lady the finest consommé on the Avenue.) And invariably it calls to her mind *Campbell's Consommé*, and she is off. Something like this: *Do you know there isn't a thing I find so cooling on a hot day as a cup of that consommé! It does revive you. Something in the grand beef flavor that perks up one's appetite. When I have guests I've found it bodes well if the meal begins with Campbell's Consommé. It looks so pretty!—like quivering amber in the cups. And nothing could be as heavenly as spoonfuls of it, one after another, coolly melting on your tongue. . . . I've told our Tillie to have cans of Campbell's Consommé chilling in the refrigerator—always—from now till snow flies.*



Campbell's
Consommé



(CONTINUED FROM PAGE 33)



When You Pay For Fine **SHERRY** Be Sure To Get It "Say **DUFF GORDON**"



How often have you been disappointed in the quality of Sherry the waiter brought you? And just think—generally, for the same price you could have had "Duff Gordon"! Remember this, next time you order Sherry by the glass or by the bottle. Specify "Duff Gordon"—and you'll be sure of getting the most highly regarded Sherry since 1772. Duff Gordon's superb excellence comes from the largest reserves of the finest sherries in Spain.

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poke through, it is not only attractive but provides the birds with fresh green foliage. If a wire netting floor is not used (and it is by no means mandatory), then the run should be laid with sand or fine gravel, and so well under-drained that water will seep off immediately. A slight slope away from the shelter would be another guard against dampness—a condition against which too many precautionary measures cannot be taken.

ARCHITECTURE

The architectural style of the pen (as well as the landscape design) are matters to be determined by its size, situation and surroundings, providing an interesting and entertaining problem for the architect or owner, and susceptible to any treatment desired as long as it conforms to the practical requirements. If the inside of the run is large enough it can contain shrubs or small trees to make an effective background for the birds and their brilliant plumage. (Any breeder can tell you what plants bear fruit and foliage the birds will like and what plants are apt to be harmful to the particular varieties you keep.) The only structural problem from the point of view of appearance is the supporting and treatment of the wire netting. This of course should be arranged so that there is no expanse of netting which can sag or bulge and thus disturb the neatness and symmetry of the pen. There is no trick to this—just something to note.

What kind of fancy fowl to keep is a matter of space, expense, and your personal preference. Quail, grouse and partridge are fine for a wild effect, and are available in eight or ten lovely varieties, from the familiar bob white at about \$7 a pair to the handsome Chukar partridge at from \$25 up. (All prices mentioned are merely to give an approximate idea of the costs, and vary with season, year and locality.) There are thirty or more varieties of pheasants suitable for the novice's aviary, most of them bewilderingly beautiful, beginning with the Chinese Ringneck (at \$5 a pair), running through the Silver, Golden, Lady Amherst and Reeves (four of the most popular varieties), that range in the order named from about \$8 to \$22 a pair, and climbing right up to the Argus and the Palawan Peacock pheasants that cost anywhere from \$200 to \$400 a pair.

For something alert, intelligent and beautiful there is no better fowl than the bantam. There are bantam types in almost all the breeds of regular-sized poultry as well as independent varieties of true dwarfs, so that any attempt to list the many kinds in this limited space would only be confusing. Most of the breeders of game and fancy fowl keep Cochins (fluffy with feathered legs), Silkies (with feathers like silky down) and the trim, alert, attractive Rose-comb Bantam, which more or less represent the various types. It is said that bantam fanciers are the most rabid of all fanciers, and after having seen quite a few good examples of these amazing little fowl it is easy to see why this is so.

In a way you might compare the quail, grouse and partridge to the wild

garden, the pheasants to the exotic gardens under glass (except that most pheasants are perfectly hardy), and the bantams to the rock garden. If you were to make this rough comparison all around you could call the regular types of plain and fancy poultry (chickens) the old-fashioned herbaceous garden. As I said at the beginning, a pair of Plymouth Rocks can be extremely decorative if given a proper setting, and if they weren't such a familiar fowl they might be considered in this connection. However, there are many of the less ordinary varieties, such as the Polish, Houdan, Faverolle, Crevecœur, Silkies, Sultans and Guldens, which would make a very ornamental pen.

If you have a place for ducks and a taste for these amusing and fascinating fowl, you will find a wide variety available, from the tiny Grey Call midget (\$10 to \$20 a pair) to the Australian Shelduck (at \$400). One breeder lists seventy varieties. Geese are more impressive, less amusing and more difficult to manage; but if you have the room and the time to give to them and a taste for dignity and grandeur in fowl, they will satisfy your desires. And if you think that a goose is just a goose you will only have to see some of the Spurwings, Barheads, Orinocos and Emperors to get a different impression, and price a pair of Sandwich Island geese (at \$1650) to find that they are far from the least expensive of fowl. You can get a pair of Mute White swans for about \$45, a pair of Blacks for \$125, a pair of Whoopers for \$175, and a pair of Trumpeters for \$750. But for these extravagantly graceful and magnificent birds you must have at least a small sheet of water to give them the setting they not only deserve but require.

PEAFOWL

Peafowl can be kept in a pen, but they also deserve an appropriate background for their stateliness and the incredible splendor of the male's plumage. They were once quite popular, and almost every fine lawn had its peacock; but for some reason they are now seldom seen, though they are by no means difficult to keep. Perhaps it was their unpleasant voices, but that is only an occasional call, and you soon get used to it. A pair of full grown Indian Blues would cost about \$50, a pair of Whites from \$100 up, and a pair of full plumaged Green Java peafowl \$150. The latter, according to Davenport, is "the most beautiful of all known birds, possessing in its magnificent plumage every color of the rainbow, every tint and tone in the prismatic scale. Its neck feathers, less rich in hue than the blue of its rival, have a particularly beautiful effect, as if made of metal; and the almost equal beauty of the hen places her far above the dowdy mate of the common peacock. They are much larger than other species, breed readily in any climate, and are a handsome ornament to any country home. Most important, perhaps, is the fact that they do not utter that shrill, ear-splitting scream which makes the common peacock a rather unpopular bird." One breeder has this footnote under peafowl.

(Continued on page 67)

FANCY FOWL

(CONTINUED FROM PAGE 66)

fowl in his catalog: "Full plumaged peacocks shipped in special long-tail boxes, tails wrapped, and arrive in perfect condition."

The care and feeding of all the hardy fowl mentioned in this article are extremely simple, once the birds are properly quartered. For most of them an automatic feeder, which holds a week's supply of grain, answers the food problem perfectly. Certain birds should have regular rations of greens, but these they can get for themselves if the proper plants are grown in their pens. And if an automatic drinking fountain is installed, there is practically nothing to do but enjoy the birds. However, certain fowl require special attention, and it is a good plan to get full instructions from the breeder from whom you intend to buy.

The best advice I can give is to visit the farms of several good breeders before you make up your mind what to purchase. Pay several visits if possible, consider as many different species and

varieties as you can, read up on them (a practical treatise on raising is apt to be better for this purpose than a natural history), consider the place you want to put them, and how you want the pen to look as a part of the decorative scheme of the garden or grounds. Then, when after due deliberation, you have made up your mind what kind of birds you want to keep, get the breeder's suggestions about a proper pen, combine them with your architect's ideas, and finally start with a very few birds, preferably a pair. And if you want to keep this a simple, easy pleasure, *don't embark on the business of breeding.*

EDITOR'S NOTE: The Cornish Rooster shown at the beginning of this article was designed by Lawrence Tenney Stevens for the Arden Studios. It is 21½ inches high and 11 inches from wing to wing. In cast stone or terracotta they cost \$150 a pair. In bronze they are \$300 each or \$500 a pair.

GOOD OLD NEW ENGLAND FOOD

(CONTINUED FROM PAGE 41)

CODFISH BALLS FOR SIX. Soak ¾ pound of dried codfish in cold water for 2 hours. Pour off the water. Peel and quarter 4 medium sized potatoes. Add these to the fish, cover with fresh cold water, bring to a boil and cook until the potatoes are quite done. Drain well and mash at once with a wire masher. Beat 1 egg with ¼ cup of milk and add it to the fish and beat until light and smooth. Heat the fat in a deep kettle to 375° F., and with a spoon and a fork form small balls of the mixture and drop them into the fat; not more than 6 should be in the pot at the same time. Cook until brown, then fish them out and drain them on soft paper in a pan in the oven to keep warm while the rest are being made.

BOSTON BROWN BREAD FOR SIX. Sift together 1 cup of white cornmeal, 1 cup of rye flour and 1 cup of graham flour, 1 teaspoon of soda, 1 teaspoon of salt. Mix together 1 cup of molasses with 1½ cups of sour milk. Add the sifted ingredients and mix until smooth. Pour into well buttered molds, filling them not more than ¾ full. Put on the covers securely, stand the molds on a rack in an iron kettle and pour hot water around them to about half their height. Cover the kettle and let the water come to a boil. Cook for four hours, adding more water if necessary. Twenty minutes before they are done remove the covers from the molds and let them dry out a bit.

BROILED SCROD FOR SIX. Buy 2 young baby cods and have them split and the back bones removed. Wipe with a damp cloth and rub well over with soft butter. Salt and pepper lightly and place between a buttered steak broiler to facilitate turning. Place broiler under blaze open side up and cook until the fish lose their transparency; then turn and cook until the skin is brown and slightly crisp. Garnish with lemon cut in quarters and parsley. Serve melted clarified butter with this.

FISH CHOWDER FOR SIX. Ask the fish man to clean a nice fresh cod or haddock weighing about 4 pounds. Have him skin it and remove the fillets and cut them in 2-inch slices. Be sure that he gives you the head, tail, bones and skin. Put these in an enamel pan and pour over them 3 cups of cold water. Bring slowly to a simmer and simmer gently half an hour. In the meantime peel and dice fine 3 white potatoes. Now put ½ pound of salt pork cut in tiny little squares in the bottom of a large enamel pan and cook very slowly to draw out the fat. When it begins to color add 3 onions sliced very thin and cook without browning until tender. When the fish stock is ready, sprinkle the onions with 2 scant tablespoons of flour and stir well and add gradually the hot strained fish stock. Then add the fish and potatoes in alternate layers, salt and pepper lightly, simmer very slowly for half an hour. When cooked and ready to serve add 1 quart of very rich hot milk in which you have melted a big lump of butter. Do not boil once the milk has been added. Serve at once in a big soup tureen accompanied by crisply toasted pilot crackers.

CLAM CHOWDER FOR SIX. Clam chowder is made the same way, substituting 1 quart of hard shelled clams (solid) for the fish. 1 cup of cold water is poured over them, the clams are fished out with a spoon with holes in it, the remaining liquor is strained through two thicknesses of cheese-cloth, the clams are cut into small pieces and scalded in the liquor. Strain and keep them warm. In the meantime cook the pork and onions as per recipe above, add the flour and the clam broth. When it boils, add the potatoes, and cook until they are tender, adding a little more hot water if necessary. When ready to serve, add the clams, a large lump of butter, salt and freshly ground pepper and let this simmer a minute or two; then add 1 quart of very rich

(Continued on page 68)

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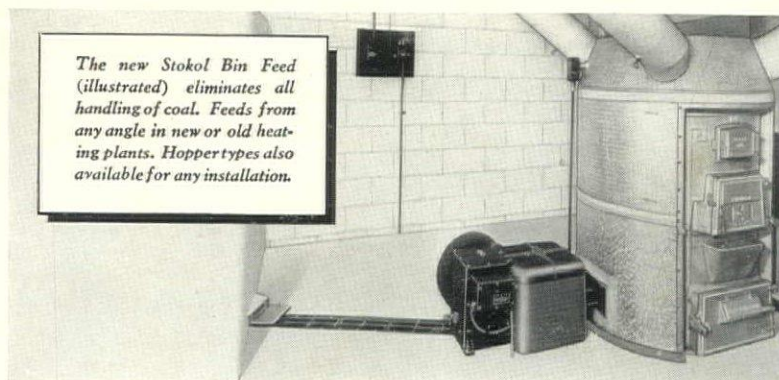
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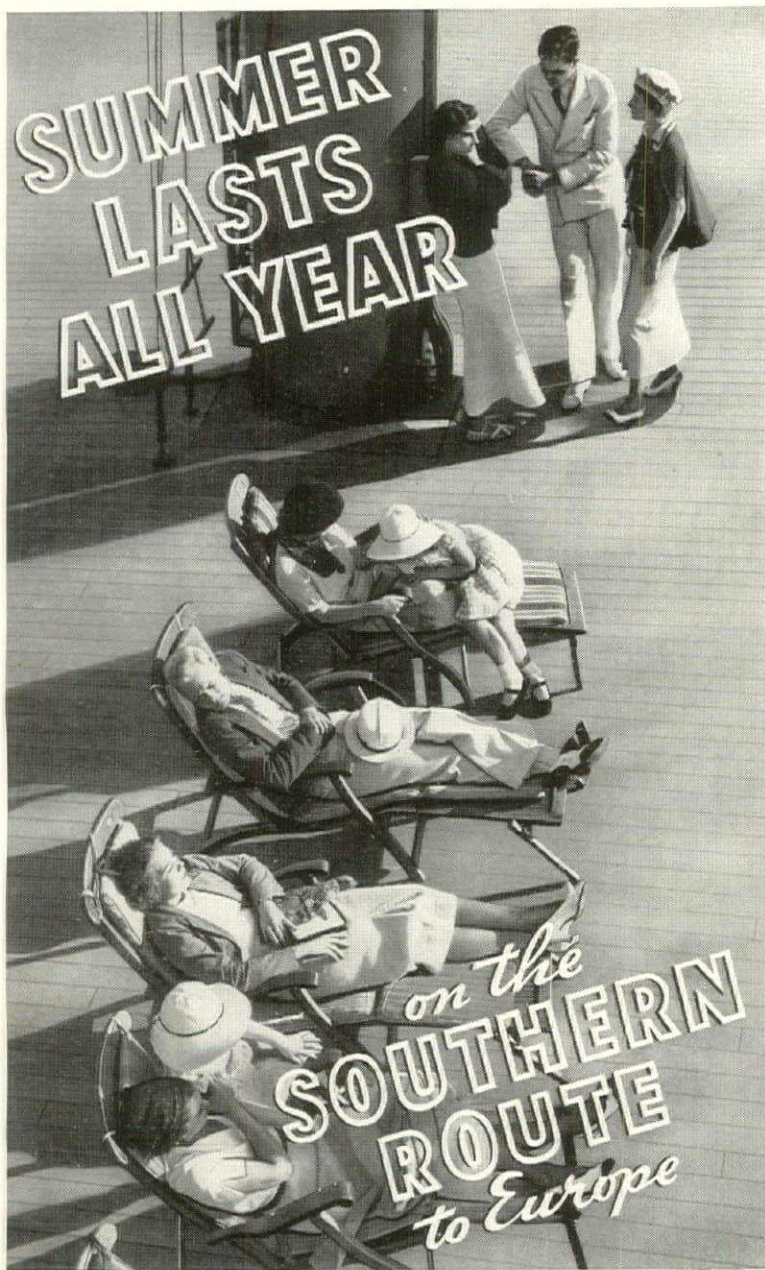
There is no price penalty to be paid for these superiorities. Stokol is the lowest priced quality stoker on the market. Write for free descriptive booklet "Automatic Heat with Stokol."

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Hall Hill; Toronto: 159 Bay St.



ITALIAN LINE

GOOD OLD NEW ENGLAND FOOD

(CONTINUED FROM PAGE 67)

hot milk, preferably part cream. Don't boil. Serve at once with toasted pilot crackers.

APPLE PORK PIE FOR SIX. Peel and slice enough apples to make 4 big cups full. Sweeten with $\frac{1}{2}$ cup of granulated sugar mixed with $\frac{1}{2}$ cup of grated maple sugar, in which you have mixed a pinch of salt, 1 teaspoon of cinnamon, $\frac{1}{8}$ teaspoon of nutmeg and 1 teaspoon of grated lemon rind. Now add $\frac{1}{4}$ cup of chopped fresh pork. Now prepare the following pastry:

Sift $2\frac{1}{2}$ cups of pastry flour with 1 teaspoon of salt and $\frac{1}{2}$ teaspoon of baking powder. Work into this with the finger tips $\frac{1}{2}$ cup of lard and $\frac{1}{2}$ cup of butter. Moisten it with about $\frac{1}{2}$ cup of ice water until it will hold together, using a fork to toss it together. Roll out a little more than half of it on a lightly floured board and line a deep custard pie dish with it. Trim and moisten the edges with beaten egg. Pile the apples in the center, pour $\frac{1}{4}$ cup of cream over all, cover with the rest of the pastry rolled thin, press the edges well together and crimp the edges prettily. Cut a few dashes in the top, brush the top with egg and bake in a moderately hot oven twenty-five minutes. Then reduce the heat and bake ten or fifteen minutes longer.

FRIED SCALLOPS WITH TARTAR SAUCE FOR SIX. Marinate 1 pint of scallops in 3 tablespoons of olive oil, the juice of 1 lemon, 1 teaspoon of salt and a little pepper for half an hour. Prepare some rolled and sifted cracker crumbs. Beat 1 egg with a little milk. Roll each scallop in crumbs, then dip it into the egg and back into the crumbs. Heat crisco or lard in a deep iron pan fitted with a wire basket. When the fat is about 350° F., or just below the smoking point, put a few of the scallops in the basket so that they don't touch each other, put the basket into the fat and cook the scallops until a light golden brown, about two minutes. Remove and place on soft paper in a pan in the oven to drain and keep warm while you fry the rest. Serve with these Tartar sauce made in the following manner:

To 1 cup of mayonnaise add 1 teaspoon of finely chopped shallots, 1 teaspoon of well chopped parsley, $\frac{1}{2}$ teaspoon of chopped onion, 2 teaspoons of chopped capers and 2 teaspoons of chopped pickle.

OYSTER PIE FOR SIX. Put $1\frac{1}{2}$ pints of oysters and their liquor in a deep baking dish, sprinkle with 1 teaspoon of onion juice, salt and freshly ground pepper, 1 teaspoon of grated lemon rind, a dash of mace, a light sprinkle of flour, and if procurable a few thin slivers of fat from veal kidneys, and dot well with butter. Paint the edges of the dish with beaten egg, and put a narrow strip of pie crust around the edge of dish. Use same recipe as for apple pork pie, for the paste. Paint the strip with egg and cover with the rest of the paste. Secure the edges by pressing them together and crimp prettily. Cut a few slits in the pie and brush the surface with egg. Bake in hot oven for ten minutes, then reduce the heat and cook half an hour longer. Serve at once.

CLAM BAKE FOR TEN. A clam bake just can't be hustled together in a few minutes. It takes at least a day to prepare it, a couple of hours to eat it and ages to get over it. The clams are dug the day before, it not being considered sporting to buy them. When collected they are put into a large wire basket and are well washed in salt water. They are then allowed to remain overnight in water where the tide will flow gently over them. For ten clam bake enthusiasts $\frac{1}{2}$ bushel of clams are none too many. A large pile of smooth stones must be collected, about the size of bricks. Heaps of drift chips and wood are gathered on the beach the day before and spread out to dry. You will need besides this a huge pile of heavier wood, a heavy canvas tarpaulin, a big wooden barrel, a pitch fork and a shovel, a wheelbarrow full of salt hay from salt meadows—and don't let an old sea captain hear you call it seaweed; it's rockweed.

At seven the next morning the different members of the party assemble on the beach, each one bringing his contribution to the bake, 10 ears of corn partially husked, 10 small live lobsters, a few onions, 1 lemon, 10 baking potatoes, the afore-mentioned clams, 1 pound or more of butter, dry mustard, salt and pepper, matches, catsup, Worcestershire sauce, a hammer, nut crackers, a bread board to open the lobsters on, a good sharp heavy knife, a big coffee pot, sugar, coffee, cups, paper napkins galore, and fresh water. If you are frightfully greedy a handsome bluefish stuffed with bread dressing and carefully wrapped in cheesecloth may be added to the collection.

Now the fun begins. Make a bed of stones on the beach. On top of this put some strips of paper, a few chips, some little blocks, more chips and a few heavier pieces of wood. In other words, build a grand fire and when it is blazing merrily throw in two or three buckets of stones—which will probably put out the fire, but never mind. Build it up again, add more stones and more wood, keeping it wigwam shaped. With luck, at the end of an hour or so the stones should be good and hot. In the meantime somebody digs a deep hole in the sand, a barrel is sunk into it within 3 inches of the top. Now pour about $\frac{1}{2}$ inch of sea water into the barrel, and with the shovel and fork throw plenty of red hot stones into the barrel and cover at once with a layer of rockweed, then pour in the clams and put on some more hot stones. More rockweed, then the bluefish and the lobsters, more stones, the potatoes, the corn and so forth. Work quicker than lightning, top off with stones and seaweed, cover the whole with the tarpaulin and bury the whole with sand. In two hours the bake should be reasonably cooked. In the meantime make plenty of black coffee on the remains of the fire, and prepare the butter sauce which is eaten on everything. Mix 2 teaspoons of dry mustard with a little cold water until smooth, melt 1 pound of butter slowly and add it to the mustard. Beat until creamy, then add 2 tablespoons of grated onion, 2 tablespoons of catsup, 2 tablespoons of Worcestershire, and a few drops of lemon juice. Be prepared to eat a lot (of sand) and have a grand time.

BUILDING IN BERMUDA

(CONTINUED FROM PAGE 44)

true that the Bermuda stone roof is a heavy affair and the Bermuda "tray" ceiling is something that an American carpenter would attempt only with shrugs and mutterings of dire things to come. And so it is probably as well to let the carpenters have their way and fit out your house snug and tight like a four-master. My own experience leads me to believe that while the Bermuda mason is second to none in ability, the carpentry work is apt to have a home-made look not exactly out of keeping with Bermuda; but still you are not to expect perfection.

Floors are often pitch pine boards with wood plugs over the nails and wide joints like the deck of a ship. They may be mahogany without undue extravagance, or teak. Bermuda cedar is of course the grand wood to use, but it is expensive and has to be worked by hand, so have a care how lavishly you use it.

The roof is a bit of Bermuda itself and a joy forever. The lowest form of labor on a building operation is the sawing of immense blocks of stone into roof slates 12" x 18" x 1" thick. The preparation of roof slate goes on for a couple of weeks right at the job. When finished, the slates are put on the roof like shingles with the under surface exposed. The slates are porous and would leak like a sieve if left as laid. Concrete mortar is "rendered" over the entire roof surface and it in turn is whitewashed.

The cost of building in Bermuda, if figured on a cubage basis, is almost exactly what it would be in Westchester, N. Y.—or, in Bermuda language, about one and six per cubic foot.

The workmen vary in shade from ivory to ebony except the Portuguese, who are reddish-brown. They look like a crew of pirates and your heart sinks when you think of the house of your dream entrusted to their tender mercies. Almost immediately you discover that they are the most courteous group of people you have ever met (and this courtesy is true of their relations with

one another as well as with you). They differ from American negroes in that they never sing at their work but aside from this minor blemish they are, in character and manner, the very flower of the Church of England.

Although Bermuda architecture is 99% functional it is not a product of the machine but very much hand work, and the human element is twice as important as elsewhere. I would rank the craftsmanship as follows:

Masons—Excellent.
Plumbers—Surprisingly good.
Electricians—Good to fair—(they are mostly Canadians).
Carpenters—Practically all hand work—marvelously good to poor. They should be watched.

The Portuguese are the laborers on building projects except in landscaping—then they are in their element.

Bermuda has some quaint building customs such as the laying of the corner stone. The glass bottle to be put in the foundation stone contains a Bible, a daily newspaper, a sheepskin (on which is written the name of the owners as well as the names of every conceivable person who had a hand in the building proper) and a sixpence. All hands stand around and drink the owner's health in port wine and it is a great time for speeches. Sometimes the roof is also "wet down"—a pleasant enough custom, but not as essential as the corner stone laying.

The architect? Bermuda has a few excellent architects. If you retain an American architect be sure he is a good one, and even so it might be a good idea to have an associate native architect to help over the Bermuda idiom in building, which adds so much to the charm of the finished house.

As to contractors. There are all sorts and conditions, from a regular company that is competent to erect a Castle Harbour Hotel or the most palatial Tucker's Town "Cottage" down to the lowly contractor; full of folk ways in building like "Welcoming arm stairs" or "kidney high fireplaces."

VENEERS

(CONTINUED FROM PAGE 48)

injection which the sap carried where it pleased. But nowadays the dye is forced, under great pressure into the fibres of the cut log, with quicker and more even results.

Supposing our neighbor, Mrs. Rutherford, wishes to buy a modern bedroom set. Curiously enough she never thinks of asking whether that lovely king-wood is solid nor does she question its strength and durability. When, however, Mrs. Rutherford buys a copy of a Sheraton end table, she hesitates about purchasing the one she likes with the beautifully matched crotch mahogany top, for she has learned that it is "only veneered". The modern veneered pieces she takes for granted, while the Georgian copy seems a pretense, a makeshift, to her, although made by the same manufacturer.

As a matter of fact any top or panel that has a symmetrical design in the grain is made out of two or more matched sheets of veneer. In order to obtain symmetry, consecutive thin slices must be cut from the same log

and laid out as you do two slices of bread to spread them for a sandwich, then perhaps two more, end to end, are added, adjoining these. Chest drawer panels often have the same general design in the grain of every drawer. It can be seen that each piece must be thin so that there can be cut the required number from that small section of log where the grain has similar lines. Solid drawer fronts may be beautiful too but there cannot be the symmetry in each panel or the same flow of line in every drawer. Round or octagon table tops are often veneered with six, eight or more pie shaped sections. As each human is different from the next, so is every tree, thus the variety of veneer is endless. Though the construction may be identical in a thousand commercially made secretaries, yet because of the difference in the grain of the veneer, each one is individual.

Most important in the modern use of veneer, however, is the added

(Continued on page 70)

ONLY OIL-O-MATIC

gives you these
money-saving advantages

- 1 **Low Pressure Atomization.** Avoids the wear and tear and waste of high pressure operation and pin-point nozzle openings.
- 2 **Oil Control.** Oil-O-Matic's patented Metering Pump measures every drop of oil. Never uses too much nor too little. Cuts fuel bills.
- 3 **Air Control.** Insures exact blending of oil and air. Prevents half-burned oil from too little air, and chimney heat waste from too much air.
- 4 **Projected Flame.** Steady, unwavering flame burns in suspension. No delicate mechanism inside combustion chamber to be heat-warped.



BEFORE you buy any oil burner, investigate all oil burners. Check them for fuel economy, freedom from repairs, operating efficiency. Check them on the four important features listed above. You'll find only Williams Oil-O-Matic has them all—and Oil-O-Matic has many, many others.

Check the reputation of the makers—Oil-O-Matic is the world's best known, largest selling oil burner. Compare the prices—Oil-O-Matic prices have been reduced fifty per cent in five years. Now find out what owners think. And there we rest our case for Williams Oil-O-Matic!

Join the summer mutiny against next winter's furnace tending. Act now and save money. If you order Oil-O-Matic before August 15th, you need make no monthly payments till October 1st, you get low interest

rates, under F.H.A., up to three years to pay, and in addition you get Free this handsome \$35.00 value Tem-clock. Williams Oil-O-Matic can be installed in your present heating plant without fuss or trouble. Write or phone your nearest Oil-O-Matic dealer for information about Oil-O-Matic's easy payment plan and free Tem-clock—or mail coupon below.

FREE!

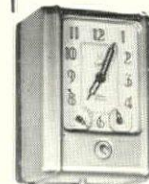
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Before August 15

Tem-Clock Electric**Day-Nite Temperature****Control****Full \$35.00 Value**

Tem-clock is the newest and most advanced development in automatic controls for oil burners. Tem-clock automatically lowers the temperature at night and raises it in the morning before you get up. As easy to set as your alarm clock—won't get out of order. Cuts fuel bills 10%. Mail coupon below now.



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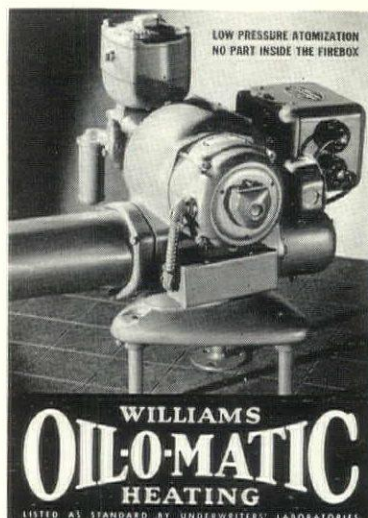
Please send without obligation to me, full information of summer easy-payment plan and Free Tem-clock.

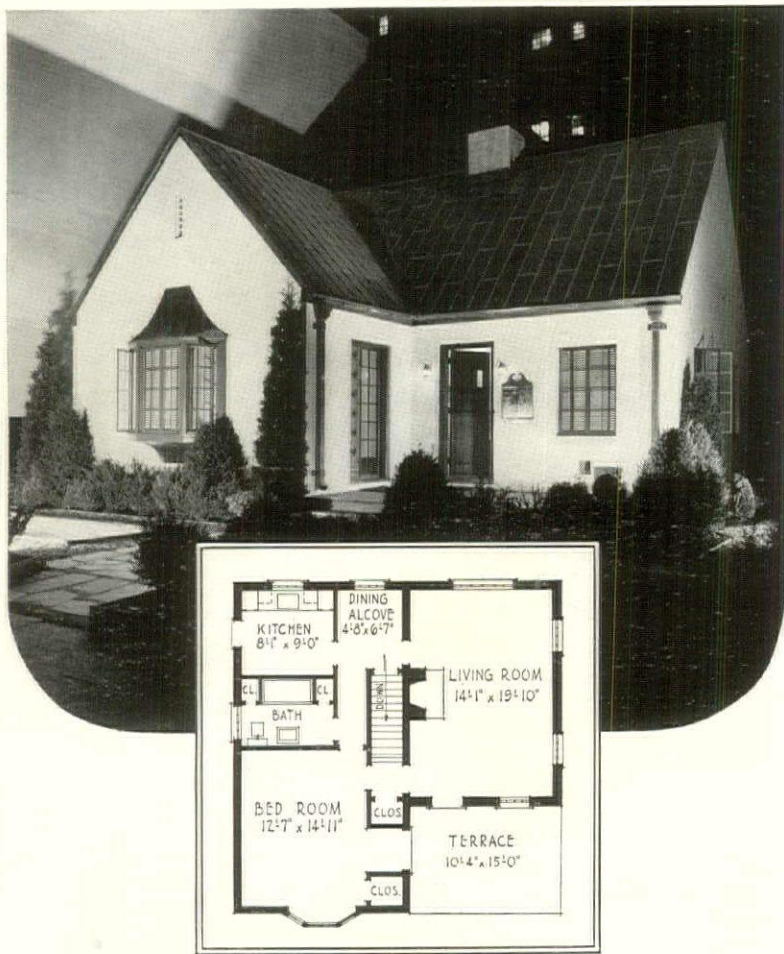
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Also manufacturers of Ice-O-Matic Refrigeration and Air-O-Matic Air Conditioning.





Concrete demonstration house, downtown Philadelphia. Concrete walls and floors with fire-safe roof. Designed by S. D. Kaufman.

Picture your home in warm, beautiful, firesafe CONCRETE

WHY should anyone be satisfied with a less perfect home than concrete builds? Look around you at the demonstration houses and the new homes of concrete. They're lovely to look at and satisfying to live in. They're varied in size and shape, in architectural style, surface texture and color. But they're alike in this respect: *the cost is amazingly low for quality construction!*

Concrete builds snug homes, cool in summer, warm and dry in winter. Safe homes—havens from the attacks of fire and storm. Enduring homes, proof against termites, time and decay. Trouble-free homes—no cracking walls, sagging floors or sticking doors and windows. Settle down for life in a carefree concrete home.

Of course you can have concrete floors!

—they're the finest floors made, but moderate in cost. Concrete floors are warm and quiet, fireproof and strong. They take any covering you wish—wood, carpet, linoleum, or simply colored and waxed. You can have them different in every room. Send for beautifully illustrated booklet, "22 Low Cost Concrete Homes."

TELL YOUR ARCHITECT you want a concrete home. Before you build ask a concrete contractor or concrete products man to estimate your house with firesafe concrete walls and floors. Demand a firesafe roof. Be sure that your architect and builder are familiar with the new concrete technique.

PORTLAND CEMENT ASSOCIATION

Dept. A8-20, 33 W. Grand Ave., Chicago, Ill.

veneers

(CONTINUED FROM PAGE 69)

strength and the prevention of warpage it produces. The outer decorative surface is not the only thin layer of wood in the top of that new drop-leaf table of yours. The outer surface is one of probably five or more layers or plies, as they are called, the grain in each ply running at right angles to the adjoining ply. As wood is much stronger the long way of the fiber, putting one layer across the grain of the preceding layer helps to equalize the strength, so that if there were enough plies the board would be just as strong one way as the other. You can see how this construction prevents splitting and makes a much stronger table top than a piece of "solid" wood.

Ply construction also prevents your table top from warping. Wood shrinks when drying much more across the grain than with it. It is the uneven shrinkage that makes a board warp. When several layers are pressed and glued tightly together there can be practically no shrinkage in any of the layers and therefore no distortion. Modern methods of pressing and gluing are so vastly improved that veneer does not peel off as it did formerly. New and better glues are constantly being discovered and employed. For example, casein glue, costing little more than the non-waterproof vegetable and animal glues, is infinitely more effective. Still more efficient is a phenol resin compound, allied to bakelite, that can be impregnated into the very pores of the wood so that the various layers become actually one "solid" piece. Resin glue prevents what

is known as checking, a condition found most often in crotch or butt mahogany. Checking is caused by moisture which opens slight cracks and gaps between the fibers of the wood. Even a ply construction does not altogether prevent checking, as all the irregular swerving lines in the top surface cannot be compensated for by the direction of the grain in the underlying layers of veneer. In antiques, checking is often considered to enhance the mellowness of the piece, but when our friend, Mrs. Rutherford, buys a new secretary she naturally wants one without any cracks in the surface. Resin glue so permeates the plies that checking is almost impossible.

Veneers have come into their own in aeroplane construction, because of their combination of strength and lightness, and all pianos, (even Steinways), are veneered. There are on the market today veneers sliced so thin that they must be glued to muslin, and are sold in rolls like paper for use on your walls. You can have your Colonial living room "done" in knotty pine, your English tap room in Oak, or your Louis Seize boudoir in "boiserie", as simply as repapering.

It can easily be seen that veneered pieces are not of cheap construction. In fact, for the same general quality of material and workmanship, the cost is forty to fifty percent more than "solid" construction and requires much skill and accuracy, as well as a certain amount of real artistic craftsmanship in selecting and matching the grains.

LOIS B. WILSON.

A HOUSEWIFE LOOKS AT AIR CONDITIONING

(CONTINUED FROM PAGE 61)

Have you ever gone into a lovely home on a cold Winter's day where the air was delightfully warm and snug but at the same time close and malodorous? The reason is obvious: an open window would chill the house. I could guarantee that the most fastidious person might enter our home and find not the slightest trace of stuffiness or odor to offend, even though one of the male members incessantly smoked a pipe of the vilest and most ancient vintage.

In matters of cleanliness I am quite fussy. However, after the installation of our air conditioning unit we found it necessary to dust only every other day, and house cleaning time brought no arduous scrubbing of walls.

After our first air conditioned Winter came those two or three days we call Spring, those few hours when one is comfortable indoors and out. This period was so short-lived that I had not time enough to make up my mind whether to shut off the air conditioning or to keep it on and circulate fresh air. However, after a forenoon of open windows permitting dusty breezes to upset my room, I closed the windows, marched to the basement and pressed the button for ventilation.

Finally Old Sol heated and moistened the air, shut off the cool breeze and the good old Summer time was upon us. Nothing would do but that I should have a few friends in for bridge to display my new-found joy. My guests arrived in due time, enervated and com-

plaining of the heat, but no one remarked on the coolness of my house. I was heartbroken. Nevertheless, I set my teeth and grimly determined that my guests should profit by the benefits of air conditioning come what might. Hence, the bridge table was set up in the living room. After a few hands had been played some one suggested that we move to the terrace off the sun porch. I despaired; our cooling system was a failure. We moved. We played one hand, I meanwhile feeling quite warm with what I believed to be anger, disappointment or embarrassment. At the end of the second hand I noted happily that my guests too were uncomfortable. A faint suggestion was made that we return to the living room and it was pounced on by all, but with a dread of mustering the necessary energy to move. After our return I hastened to see the difference in temperature inside and out. The thermometer read 80° F. inside and 81° F. outside, but the humidity in the house had been reduced by the busy little apparatus in the basement, while outside it was permitted to run riot.

Here was food for thought. As I pondered the incident, it suddenly became clear that my guests had good reason for failing to recognize immediately their relief from the oppressive conditions out of doors. It so happened that we had all been in the habit of patronizing a certain theater in town wherein the air was cooled, and the

(Continued on page 71)

A HOUSEWIFE LOOKS AT AIR CONDITIONING

(CONTINUED FROM PAGE 70)

memory of the sudden chill we had experienced upon entering had not vanished. In this particular theater the air was merely cooled, not conditioned. Therefore on humid days the temperature had to be lowered noticeably to afford relief. This was not true in our rooms because of the fact that the humidity was reduced and therefore a higher temperature could be maintained without loss of comfort.

Now for the first time in history we had an easy job in the house in Summer. No more pulling and jerking stuck doors and drawers. No more cleaning sandy silt brought in by hot winds. The piano, my prize possession, worked perfectly and the thin blue film which usually appeared on its polished surface was absent. In short, we lived normally in spite of the forces of nature which had previously ruled this out.

This new life was a particular joy to me because I am one of the vast multitude afflicted with hay-fever. While in the house I found I was entirely free from my usual sneezes and discomfort. And after spending the night in the air conditioned atmosphere I had complete immunity for three to four hours outside. It was remarkable, too, how much better we were able to stand the heat out of doors after a good night's rest in a cool room.

Being a "fresh-air fiend" I always enjoy sleeping with the windows wide open, even in mid-Winter. We found this workable with air conditioning in all seasons provided that the door to the bedroom is closed. We did a good deal of experimenting along this line, and finally it was I, the main objector, who ruled that the windows be kept closed. The advantages were threefold: first, dust was eliminated, next, the thermostat controlled the tempera-

ture so that it was ideal for sleeping, and finally the room was at the proper temperature for dressing on the following morning.

The attic ventilator deserves a word of mention here for it has other advantages when used without air conditioning. In our case it was unnecessary to use it in this way, but we could not resist experimenting. It is an established fact that from sundown to sunrise in Summer, the outdoor temperature is several degrees cooler than that in our homes. During this time the fan can be operated with a number of windows open throughout the house. The fresh air is drawn in and the air in the house thus expelled, thereby cooling the house quickly, effectively and efficiently.

After making all these glorious discoveries, our life in Olympus was suddenly cut short. My husband was transferred permanently to another city. There was nothing left to do but sell our house and move. I might add that the offer on the market was snatched up so promptly that it fairly made our heads swim.

I unpacked in our new home in the height of the hay-fever season, and with the utmost difficulty. The back door had to be opened by a carpenter, the piano has never been right since we moved, and there have been other annoyances in our descent from the sublime too numerous to mention. We have just passed a Winter during which the whole family enjoyed the first colds in two years. We are therefore going to build again because we find that, having once lived with air conditioning, no human can exist happily without it. And when we do build we'll first buy an air conditioning system, set it up in the middle of a lot and build our house around it.

SILVER MONOGRAMS

(CONTINUED FROM PAGE 63)

If you desire the modern note, use very plain letters to emphasize further the direct simplicity of the silver shape. These letters may be block capitals or lower case, or again, Roman capitals.

In silver, as in so many other things today, style results from a happy blending of well-chosen designs from both the past and the present.

Script, borrowed from the past, is having a definite return to favor. These graceful letters have great variety and may be vertical, slanting or embellished with rich leaf forms. When initials spell amusing three-letter words such as PET and BED, script is a lifesaver, as its entwined letters disguise the spelling.

The newest initial adapted from the Roman is a tall, stream-lined letter that fits perfectly with Classic, Regency or modern furnishings, suiting a surprising number of silver patterns. Classic ornament, such as a star or crossed laurel sprays, may be added to a single letter of this new Roman alphabet.

Departing further from the true Roman are new block letters with curved lines and better proportions than those of the old engraver's style. No longer are the rounded parts of

a letter B chopped off diagonally, giving it the appearance of having been soundly spanked.

For those who consider lower case letters an interesting and extremely modern expression, admonitions are in order—first, be sure that the initials do not spell a word; second, make certain that the parts above and below the line balance each other. And last but not least, select skilled designers and engravers to plan and execute the monogram.

There has long been a fetish that style must touch but lightly all articles of intrinsic worth, as, for example, our table silver. Consequently these finer things have often suffered from bad, grotesque and mediocre designs unworthy of style sponsorship. "Pseudo-oriental," "Bent Twig" and "Macaroni Elbow" inspirations have all found their way into these silver engravings of the past.

Script, Roman or block letters of good proportions have fundamentally sound form; therefore the application of today's style influence to these letters used for engraved monograms will not unhappily date your silver but will perpetually add to its charm.

—ISABELLE JOYCE.

Now AUTOMATIC HEAT AND AIR CONDITIONING

to fit your needs and pocketbook



If you know anything about the comforts and convenience of air conditioning, you have wanted it for your own home, of course. Everyone does. For air conditioning is the symbol of the modern home, the practical expression of gracious living. And now Herman Nelson places this modern, healthful convenience well within the reach of the average family. Remember, too, the Herman Nelson products are so related that once you have decided upon an automatic heat and air-conditioning program for your home, you can enjoy partial fulfillment now, and complete your program in such stages as your budget permits.

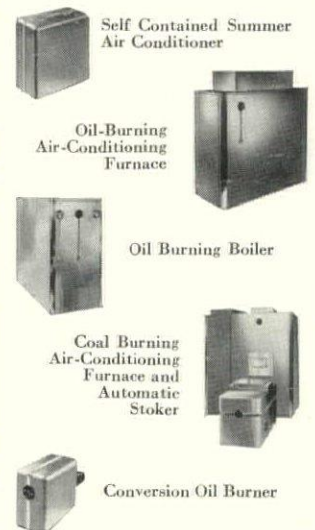
Consider The Cost of Doing Without It

In fact, the cost of Herman Nelson equipment is so reasonable, you may be paying for air conditioning right now without enjoying its many advantages. If you consider the time and money spent on an antiquated heating system, and never ending cleaning bills, you know there is something more than comfort to be credited to air conditioning. You know, too, that the same dry unconditioned air that causes furniture to check and fall apart is also injurious and costly to the family health.

A New Automatic Heat And Air Conditioning Service

By all means investigate the new Herman Nelson Automatic Heat and Air-Conditioning Service. Feel free to consult your local Herman Nelson distributor, without obligation.

A COMPLETE LINE OF PRODUCTS from one manufacturer



If you cannot locate your distributor easily, write to us for full and complete details.



HERMAN NELSON

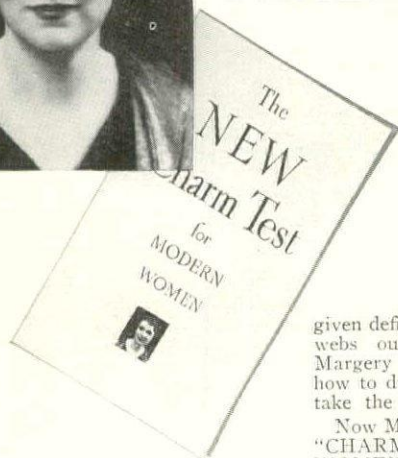
Automatic Heat and Air Conditioning

GENERAL OFFICES AND FACTORIES AT MOLINE, ILLINOIS



Brush Up!

Keep Your
Personality "In Step"



IN this changing world, the "sweet girl" and the "cute girl" belong to the past. Modern woman finds herself in a new age—with different standards, new attitudes, new demands. Whether you are fifteen or fifty a mere sentence often "dates" you.

The things that used to win admiration are now ignored—or worse, they bring snickers. Don't be deceived by the artificial and self-conscious laxness that spreads everywhere like a soft veneer. Life is keyed to a faster and more exacting tempo, and continues to speed up.

Many women are trying to fit smart modern clothes on to "gay ninety" or "post-war" personalities. Many women are bewildered by the pressure of modern life. It is all very well to talk about "just be yourself" but do you really know what your "self" is, or what it can be or do?

Here is the answer. Thousands of women have been given definite guidance in sweeping cobwebs out of their personalities by Margery Wilson. She has shown them how to dust their social garrets and to take the slip-covers off their charms.

Now Margery Wilson offers her *NEW "CHARM TEST FOR MODERN WOMEN."* This practical test offers you the first opportunity you have ever had to take stock of yourself. The "CHARM TEST" is *NEW* and revised throughout. Nothing like it has ever been published. It is not an ordinary questionnaire—but a scientific and psychologically correct measuring test that will reveal your "self" as clearly as your mirror shows your face.

Send for your copy of the *NEW "CHARM TEST"* today, without cost, and with no obligation. Write, telegraph, or telephone for it—but please be prompt, so you will surely receive your copy without delay.

To receive the *NEW "Charm Test"* write to

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PERSONAL ATTENTION

House & Garden's School Department (see pages 5 to 7, this issue), gives you a carefully selected list of private schools to consider for your boy or girl. In addition, House & Garden's School Bureau offers you the personal assistance of its own college-trained staff—young men and women who will gladly consult with you on the special, all-important problem of your child's school. Come in and see them, or write in detail to

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1930 Graybar Bldg., New York

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TOMORROW'S HOME will have an ELEVATOR

The Shepard HomeLIFT now makes it practical for homes of even moderate cost to have this great convenience. Architects find that eliminating the front stairway and substituting the Shepard HomeLIFT often provides better first floor arrangement at no extra cost. We predict that in the near future no residence without an elevator will be considered complete.

For Invalids and Older Folks

Developed originally for invalids and old folks, the Shepard HomeLIFT has become a practical necessity for every member of the modern family.

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HomeLIFT**

PATENTS PENDING. TRADEMARK REG. U. S. PAT. OFF.



The HomeLIFT is simple, safe, dependable. Automatic. Operates from lighting circuit. Modest price. Easily installed in old or new homes. Write for booklet and full details.

See the HomeLIFT in "The Home of 1936", Steel Pier, Atlantic City, N. J.

THE SHEPARD ELEVATOR CO.

Builders of Finest Office and Hotel Elevators

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DECORATOR'S

SCRAP

BOOK



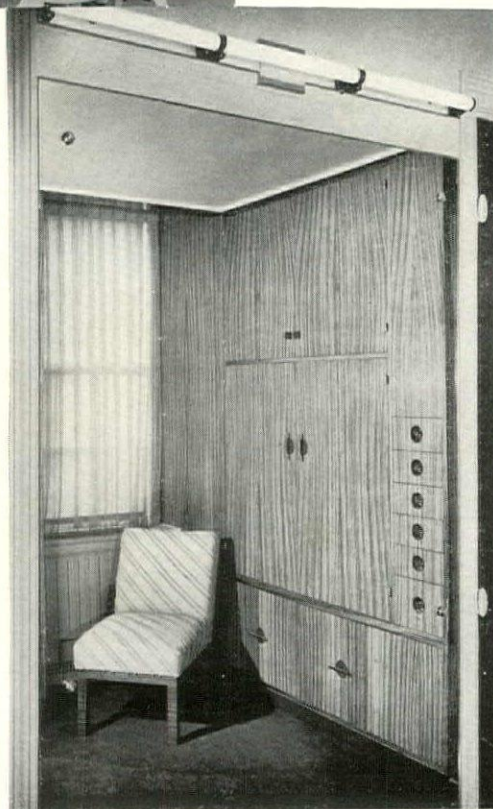
HARTING

ON THIS page you will see three bright decorating ideas for baths. Above. Bathroom in the Connecticut home of William A. Cowle has a green Carrara glass wainscot with green and beige paper above. Crystal and chromium shelves hold bottles. Isabel Peirce, decorator



NYHOLM

ABOVE. Bath-dressing room in the Long Island residence of F. Trubee Davison goes in for piscatory motifs in a decorative way. Curtains are of fish net caught up with colorful shells brought from tropical seas. The blue of the walls is also derived from the sea. Decorations by Taylor & Low



PERCIVAL GOODMAN designed this very practical dressing room for a man containing every type and size of closet as well as drawers and sliding shelves. Woodwork is Zebra wood and brown lacquer, with hardware made of chromium and green Catalin. Carpet is brown

DECORATOR'S SCRAPBOOK



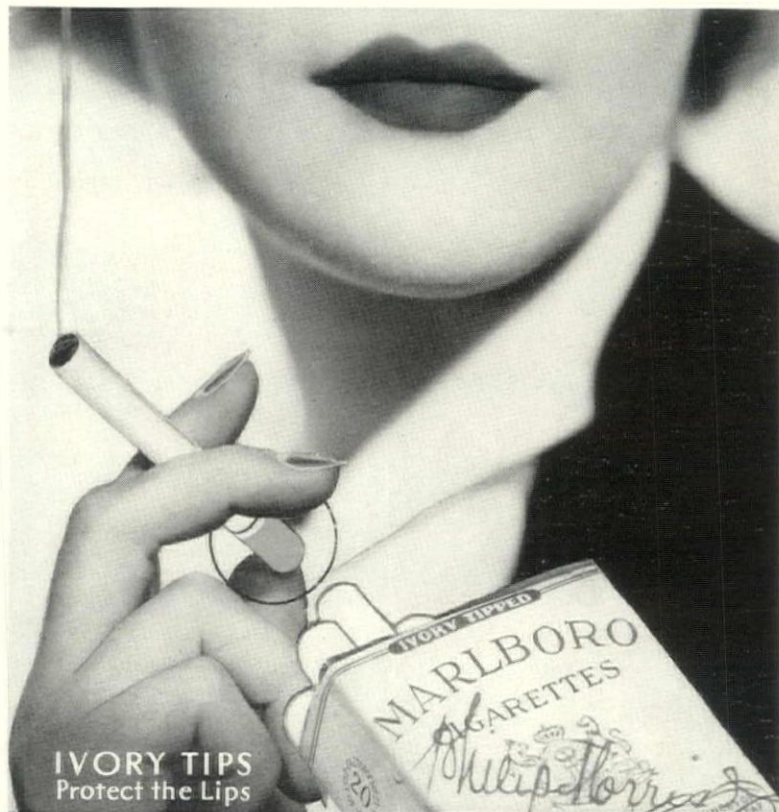
IN THIS one-room livable apartment created by Modernage in conjunction with the Consolidated Edison Co., space is utilized to the last inch. Above the built-in fireplace is an illuminated aquarium, while the cabinet on its right contains an electric sewing machine. At the left of this fireplace a compact desk and typewriter are cleverly hidden. End cabinets of this "work unit" hold vacuum cleaner and other appliances



ABOVE is the "dining unit", appearing as an attractive modern sideboard when not in use. Inside the neat cabinets are benches for four, a table which lets out from the center, plus electrical outlets and appliances for table cookery. Silver, of course, and china are kept in the extra drawer space. A sliding door between the two Japanese prints reveals more shelving space, and to connect with the kitchen



BEHOLD the complete change. The young couple at breakfast are demonstrating how to prepare and eat breakfast in virtually no space at all. The panel is open, and the table in use with all necessary appendages. Aside from the units shown, a fine sleeping section completes the apartment



IVORY TIPS
Protect the Lips

Marlboro

MILD AS MAY

A CIGARETTE CREATED BY PHILIP MORRIS



Tea House, Dutchess County, N. Y. Cabot's Stains on roof and walls. Architect, Roswell F. Barratt.

Houses Last Longer when stained with CABOT'S STAINS

Cabot's Creosote Stains give your house *new beauty*, and they give it *new life*, too. The pure creosote vehicle *doubles the life of wood* . . . To get the full protection that

you want, insist on Cabot's when you stain. Color card and complete information on request. Samuel Cabot, Inc., 8 Oliver Street, Boston, Mass.

Cabot's Creosote Shingle **Stains**

Dr. Davis speaks up for IRON FIREMAN

Sidney L. Davis,
D.D.S.,
Atlanta, Georgia.



"My only regret"
...but read his letter so you
won't have the same regret



Home of Dr. Davis

"Until you have had the experience," writes Dr. Davis, "it is unbelievable that a mechanical device could function with such dependability. I kindled but one fire during the entire winter. Instead of burning the usual 11 or 12 tons of coal, as in the past, my Iron Fireman automatic coal burner required but 7½ tons . . . I consider the healthful, uniform temperature, which the Iron Fireman constantly maintained, to be equal in value to the savings. . . The comfort, cleanliness and convenience which Iron Fireman brought to my home would justify the investment if there were no saving in fuel and janitor cost.

"I don't see how anyone can afford to be without this service. *My only regret* is that I did not avail myself of it sooner."

IDEAL HOME HEATING

What Iron Fireman has done for Dr. Davis it can do for you. You can buy a *Coal Flow* model for as little as \$10.72 a month with a small down payment; standard hopper model for as little as \$8.97 a month. Quickly installed in old or new heating plants. Your Iron Fireman dealer will give you complete information, or we will send literature direct. Use the coupon.



Above: The new Iron Fireman *Coal Flow* feeds coal direct from bin to fire. At right: Iron Fireman standard hopper model.

IRON FIREMAN AUTOMATIC COAL BURNER

IRON FIREMAN MANUFACTURING CO.,
3060 W. 106th Street, Cleveland, Ohio.

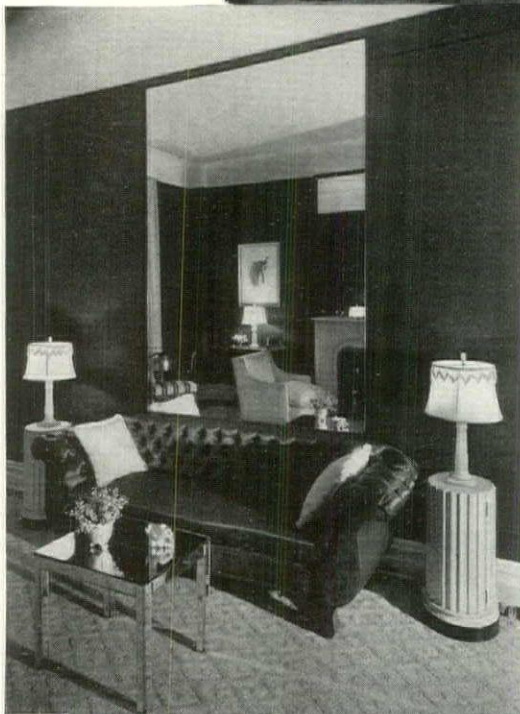
- Type of plant:
- ☐ Send literature ☐ Commercial heating
- ☐ Make firing survey ☐ Power ☐ Residential

Name.....

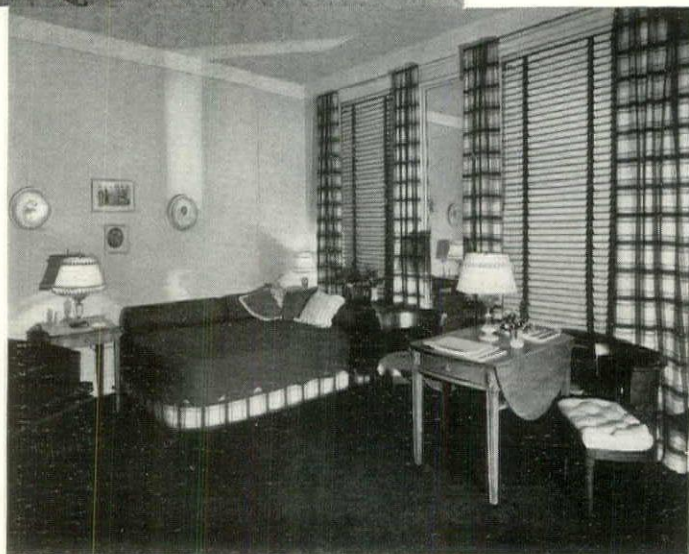
Address.....

DECORATOR'S SCRAPBOOK

A YOUNG decorator takes to her own apartment. In the home of Mr. and Mrs. Willoughby Brazeau large mirrors, white rug and a huge Venetian blind were selected by Virginia Connor (Mrs. B.) to enlarge and rejuvenate a typical brownstone apartment. The mahogany chairs by the window and the console—a section of the dining room table—were built from her own design



THE charming old sofa at the left was found in a small shop in Maine, reincarnated and covered in burgundy satin. Walls are navy blue. The side chair seen through the mirror is covered in a navy and white stripe. White column cabinets and lamps and a modern mirrored table add to the freshness of this unusual room



A CORNER of the Brazeaus' sleeping quarters. The cleverly rounded edge of the bed and its navy and plaid covering help give the room a studio look—in which capacity it is used during the day. Blue and white plaid curtains decorate the white walls, while the carpet is a navy blue. Cherry and white pillows on the bed, occasional dashes of cherry, and furniture of Georgian pine complete the color scheme



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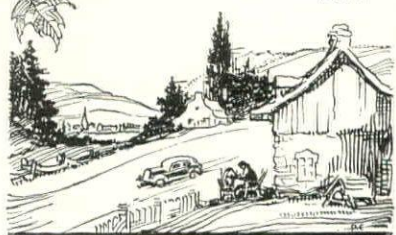
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Canada
When the
Maples
Redden

Tour leisurely through the old-world countryside, brilliant with the pageant of autumn. Glorious days of mellow mist and sunshine, with the tang of Fall and the scent of burning leaves in the air. Excellent motor roads—comfortable inns and famous French Canadian cuisine. Let us help you plan a tour through this gentle, friendly province, where old and new form piquant alliance.

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BUILT IN A DAY...

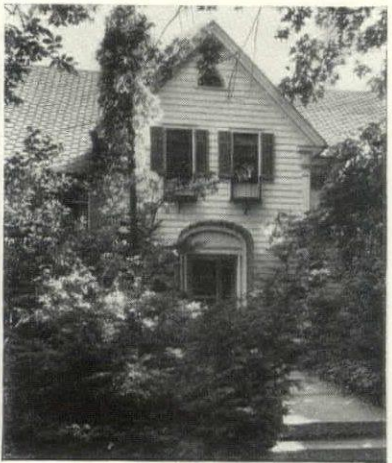
*from completely
carpentered sections!*

NOTHING could be simpler than setting up a Hodgson Camp Cottage! Each section is *completely* carpentered before you receive it... windows and doors are in place. Weather-tight roof... you don't have to lay roofing-material. Hodgson sees that every joint is squared-up to fit snug; wind-proof, rain-proof, snow-proof. Interior lined for beauty and warmth. Oiled-cedar exterior lasts a lifetime. Never needs paint. Rustless hardware. Assembled in a day or less. \$160, up. Extra units can always be added. See the Hodgson Colonies *indoors* (furnished cottages, year-round homes, garden equipment, kennels, etc.) in our Boston or New York showrooms. Or write for new Catalog BC-8.

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Kenmar Copper Shingle Roof Ewing House, Rye, N.Y.



The Ageless Roof

The only effect time and the elements work on copper is to mellow and increase its beauty. And copper requires no painting or similar maintenance.

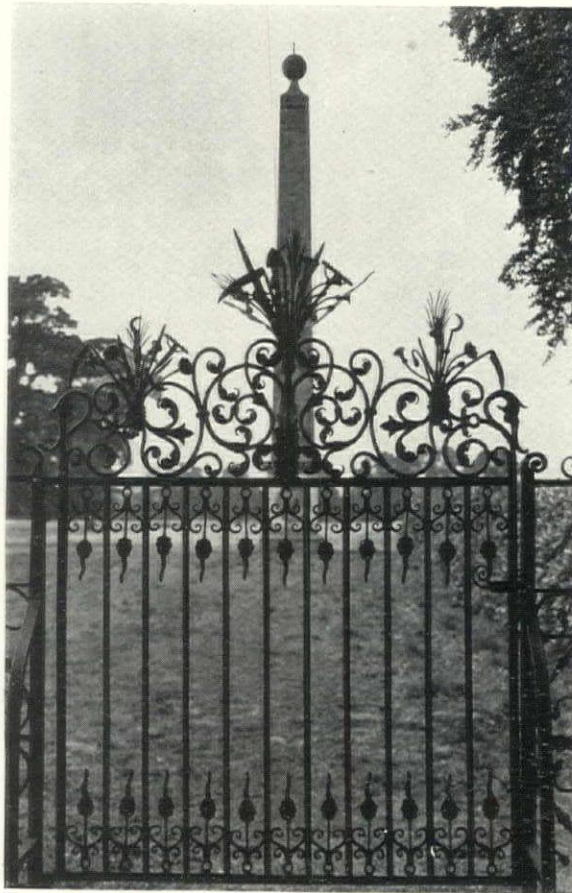
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MANUFACTURERS OF SHEET COPPER SINCE 1849
Shymour, Conn.

OLD ENGLISH

(CONTINUED FROM PAGE 25)



THREE "bouquets" of tools and flowers, similar in general composition but with slight individual differences, are used as decoration on the top of the wrought-iron gate

facing the lake, it will be noticed, exists now only in part, the roof and sides having crumbled in a fire years ago, leaving the ruins to be covered quite advantageously with thick masses of ivy. In the old print a row of trees is shown leading from the summer house to the gravel drive. Edmund Waller, the poet, who lived at Hall Barn until his death in 1687, had all but one of these trees cut down when they reached a proportion which completely spoiled the view from the house. The single tree which Waller left standing still

lives, an immense, healthy and gloriously beautiful old Beech.

The Box hedge as seen in the print is just started, while it stands today well over fifteen feet high, incredibly thick and mellow with age,—easily one of the finest Box hedges in England.

Turning to the other print, we see again a number of trees which have since died and been cut away, but the growth of forest beyond the lake is in full evidence. A statue at the entrance to an avenue through the Beech grove
(Continued on page 76)



ON the base of the obelisk, beyond the gate in the upper photograph, are two finely detailed sculptures employing the theme of plants and implements which are used to grow them



A CHARACTERISTIC of Le Notre's work was the varied repetition of a certain theme, as exemplified in the obelisk sculptures. They both echo the implements motif of the gate ornamentation

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OLD ENGLISH

(CONTINUED FROM PAGE 75)

still remains unchanged, as does the handsome "Temple of Love" which terminates the same avenue.

One of Le Nôtre's most widely preached diversity was not only in the general design, but in each separate piece as well. He fought against the repetition of any one design, for, as one writer on Le Nôtre says, "It would be disagreeable to find the same thing on both sides; and when a man has seen one, there is nothing to invite his curiosity to see the other, which makes a garden so repeated justly reckoned as no more than half a design."

Thus we have the novel, basic idea of garden implements carried through to a degree which gives full evidence to the inexhaustible invention of the great designer. Indeed, one might call the arrangement in its entirety a veritable theme and variations in garden design. The handsome wrought-iron gate announces the idea in three

gracefully symmetric "bouquets" of tools and flowers. We are pleasantly conscious at once of subtle variations in each of these "bouquets", and we are immediately led on to a closer inspection. Open the gate and approach the great stone obelisk beyond. Here again, sculptured in fine detail on two sides of the square stone base, we recognize the same fondamental motif presented afresh. The grapes, the exquisitely carved leaves, and the fanciful ribbons which bind the tools together, —all produce the charming effect of a garland which recalls the "bouquets" on the gate we have just left.

Both sides of the obelisk, it will be noticed, display an entirely different array of tools, and it is an interesting fact that these same implements, which are said to represent those used in making the original 17th Century garden, compare almost exactly in both shape and use with our own familiar garden tools.

—ALMA MAILMAN

A PLANT HUNTER'S PROFESSION

(CONTINUED FROM PAGE 37)

as the collector in the masterful grip of the seasons.

There is no withstanding the force, the speed, the moods of Nature. Those three precious winter months which are a nightmare of "catching up" and in which so much was to be accomplished, seem just to have begun. Then fine days follow the winter rains, buds swell, flowers bloom, seeds set and ripen. The merry round has begun and the scramble to keep up with this masterful wench continues until snow falls in the Sierras and drives me home again to civilization.

In no other work was ever the adage about "a right time for everything" more true. A plant must be studied and photographed when in bloom; it can be moved only at certain seasons; the seed can be taken not yesterday (when it wasn't ripe) nor tomorrow (when it will be gone), but today. During all of those nine months, somewhere in the State seeds are ripening and seed-pods popping. Indeed, that goes on all the year round and the time between April and September becomes frenzied. Wherever you go you have the uneasy feeling that it is somewhere else you should be; whatever you do, you should be doing something else. If you are in the desert after seed of *Coreopsis douglasii* or photographs of *Astragalus coccineus* there is always the haunting feeling that a thousand miles away *Viola beckwithii* is ready to be photographed and the seed of *Erythronium* species is falling.

The two stock comments which I hear are "What—alone?" quickly followed by "Aren't you afraid?" Obviously the first needs no reply. The answer to the second is "Of what?"—which seems to quiet them. I must admit that there have been times when a companion would be convenient and I am constantly wanting to turn to someone and say "Just look!" Saying it to a horse, a car or a burro isn't the same thing, though it helps. There was the time, for instance, when my car fell over the precipice and into the

river below and I waited three hours before the first passerby (an Indian) turned up. Some day I am going to build a monument to those rough and kind-hearted folk of the lonely trails and roads who have lent me a hand in time of grief: to the cook at a road camp who supplied provender when my larder had been emptied by a bear; to the fishermen who told me of better trails; to the hunter who *didn't* shoot me for a deer; to the many who have helpfully explored the mysterious workings of my car and pulled me over mountain crests; to the kindness of friendly shepherds.

If a plant stalker wishes to take a companion, let me suggest that that companion be equally enthusiastic about the matter in hand. If such is unobtainable, beware of the "When are we going?" type. And for safety's sake let him or her be well supplied with materials for writing or reading or knitting or some form of absorbing occupation. I know one lady who has knitted a garment of most ambitious elaborateness, while her companion talked, thought and lived for plant-hunting alone.

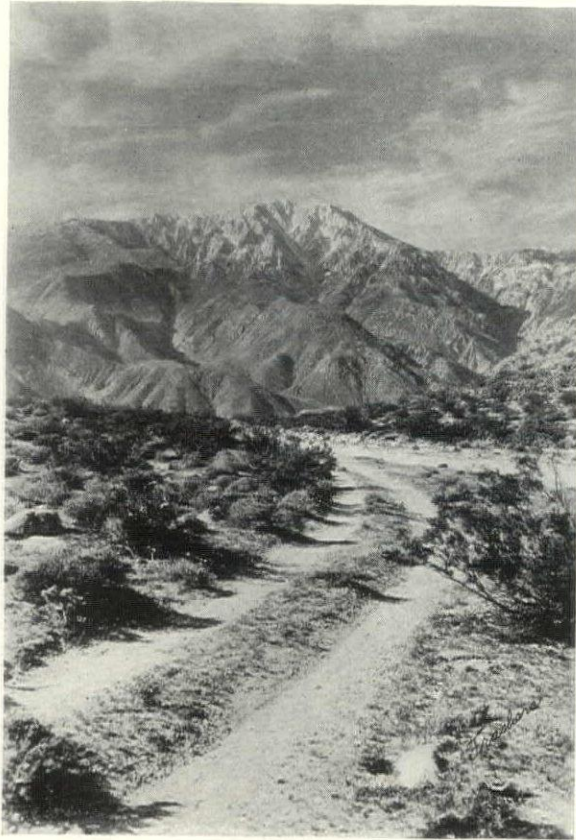
However, if I had had a companion on a recent trip, the police department of one country village might not have felt it necessary to send out a rescue party to find a woman who had been reported to be alone (of all things!) and therefore lost in the mountains. It was very difficult to convince those valiant deliverers that I was not lost but having the time of my life.

The collector's equipment is usually pretty much the same. If, like the cad-worm, you carry everything on your back, the dunnage must be very limited unless you are an amazon. Progress under these conditions is extremely slow. With burro or horse, trips are made much easier, and with a car there is always shelter in time of storm. (I have had all seats except a single driver's seat removed, which allows me floor space to stretch out in.) But with a car you are restricted to road

(Continued on page 77)

A PLANT HUNTER'S PROFESSION

(CONTINUED FROM PAGE 76)



AN AMAZING variety of low-growing, often show annuals dwell among the Cacti and scrub of this American desert region. Many are suitable for garden uses

travel. Roads are no place for the collector who is heading for Nature's ample and obscure reservoirs.

Notebook, flower press, sleeping bag, Fern spud, camera, seed bags, food, canteen, matches, fire permits—essentials all. You should always carry some old newspapers; again and again these have proved themselves the collector's first friend, for you can do everything with them except eat them. Food need not be bulky. A handful of squashed raisins on the desert or in the mountains are as vital as a Christmas dinner at home, and a few nuts discovered in your knapsack, or in the bottom of the car, are a find indeed. On a collecting trip articles sometimes develop unforeseen uses. If you run out of seed bags, beret, sweater sleeves (one sweater makes four seed bags, with string tied round the middle) and spare stockings are all pressed into service, and if occasion demands the seed bags can return the courtesy and themselves become caps, pillow cases or scarves.

These transformations sometimes arouse great curiosity among natives of remote regions. Indeed, the collector and his work alike are objects of consternation. Window shades (when there are any) are raised and heads stationed on the watch, for in their local and familiar scene is something unknown and distinctly strange which calls for examination. Perhaps a child is told off to investigate and advances stealthily, running back to the house at intervals to report proceedings. It is usually a foregone conclusion that I am searching for something to eat and always a matter of astonishment when I reveal that I attach some im-

portance to a familiar and insignificant little plant. If my wildflower hunting does nothing else for humanity, it breaks the monotony and adds interest to the life of certain dwellers in out of the way places.

Upon prolonged trips I often make more than a casual contact with the country people. Then it is that you realize the gulf which lies between their life and ours—a gulf which often puts ours to shame. Plunged suddenly into contact with folk who have never before been part of your life, the first instinct is to withdraw into yourself, to put on a little armor. But soon a thawing out process sets in and is often succeeded by deep interest in these warm-hearted and hospitable people. And if their provincialism is not always amusing, it is sure to be enlightening.

The plant stalking business is not all beer and skittles. Fatigue brings moments when you are drenched in gloom. Intense heat, severe cold, attacks of loneliness, the limited diet, thunder and lightning swooping above you as you cling to the crest of some bald mountain, all carry with them times of profound misery. Dust and ants get in your food, burrs and stickers in your clothes, snakes in your sleeping bag, insects sting, water runs low, definitely marked trails dwindle off into deer tracks, and bears raid the food supply. None of these discomforts are so great that the spirit of enthusiasm cannot surmount them. Heat and cold and biting insects are things of the moment and the best bear policy is thoroughly to lock up or hang up your provisions and when

(Continued on page 78)

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PLANT SPRAY**



A PLANT HUNTER'S PROFESSION

(CONTINUED FROM PAGE 77)

bruin arrives to snuggle deep into your sleeping bag, letting the clumsy visitor roam about as he pleases.

You must steel yourself to bear the agonizing disappointment of some precious seed or flower missed by just a day or two, of high wind on the one chance of a good photograph, of devastation wrought by cattle, sheep or deer. You may go five hundred miles or more in search of a certain plant only to find that the bloom is just spent or the seed just fallen, or that it will not be ripe for a fortnight. Or that a whole stand of *Lupinus confertus* or *L. lyallii* has been carried off to the burrows of ground squirrels. Or in the case of rescue work nearer home, that the ardent real estate developer has outstripped you by a couple of days, torn out the rare endemic dwarf manzanita and planted in their place the ubiquitous *Pittosporums*.

But the law of compensation holds good in this work also. The hot desert gives its sheets of early spring bloom, its sunrises and sunsets and starry nights. Rocky rattlesnake-infested hill-sides bring riches to the collector's bag. The poorest roads lead to the loveliest finds. There are delicious swims in lake and river and ocean. Rosy finches peck about the edge of snow banks, dark crows chatter among the wind-swept *Pinus albicaulis*, the water ouzel bobs and curtsies on the boulder in the stream, lifting its thrilled voice above the waterfall in thrilling obligato. And if the special object of that particular search is not forthcoming, there is an extremely good chance

that some unlooked-for treasure will be discovered. Also, no matter how poor the luck, there is always the feeling that round the next corner, over the crest of that hill, down in this canyon, some marvelous plant find awaits me. And nothing can equal the pleasant excitement of finding a flower for the first time.

In the field, no timepiece is needed, and hours and minutes lose their significance. A day is the space between the rising and the setting of the sun and twilight brings an instinctive casting about for a good bedding place. These vary in comfort, but among my happiest recollections are nights spent on lonely islands, on the floor of the desert, among soft coastal sand dunes, in the shelter of chaparral, under the lee of a mountain crag.

When I turn homeward, my last night out is often spent near some wide spreading oak. My note book, seed bags and flower press bulge with my findings on rocky ledge and mountain meadow, a few more scratches are on my car and the anticipation of a properly cooked and served meal is undeniably pleasant. Cultivated fields have taken the place of untouched stretches of Manzanita and Wild Lilac, the air is soft and gentle and scented with Tarweed. When darkness falls, instead of the cautious footfall of deer and the blundering tread of bear, I hear the coyote's howl and the answering challenge of ranch crows. And in the morning the crowing cocks assure me that I have come back again to the populated world.

FRITILLARIA, PROBLEM CHILD OF THE LILIES

(CONTINUED FROM PAGE 62)

the markings have been increased in strength. Among these fine named varieties are Aphrodite, Cassandra, Orion, and Artemis. All are well worth growing. A double form is known but I have not seen it and it seems likely that it would be something of a stodgy horror.

To show at their best the Checkered Lilies should be grown in masses—a dampish copse suits them well, or it is said they will grow in damp meadows.

The Crown Imperial, *F. imperialis*, is probably the best known of the race in this or any other country. This "jocund herb", this super-bulbous plant, may, if it so chooses, be the glory of any spring garden. Those who cannot endure a slight skunkish odor must do without it. But it is worth enduring something for. It has long been grown in gardens and came probably originally from the East. According to old writers the first appeared in the gardens of the Emperor at Vienna in 1576, but so effectively did it take the gardening world by storm that Parkinson could write of it in 1629—a bare fifty-three years—that it was so well known that it needed no description, and that in a day when transportation was slow and difficult and news was transmitted chiefly from person to person.

The chariest gesture on the part of spring starts the Crown Imperials into activity. The great noses appear above

ground very early indeed and edge upwards at a most spectacular rate. In April they materialize the crowns of bells—red, yellow or orange—with usually a tuft of foliage flying victoriously over all. No wonder they took the gardening world by storm. They are superb, arresting. But these bulbs are heavy feeders and soon exhaust the soil and when they begin to bloom poorly, or not at all, they should be taken up and the soil conditions improved by the addition of bonemeal or some very old manure well dug in. Some persons go so far as to say that the bulbs should be taken up every year when the foliage has ripened, dried off in a cool airy place and replanted in good soil in August or early September.

Crown Imperials should be grown in groups in the borders or shrubberies, in sunny locations. I have seen them making a splendid display also in a large rock garden. There are many named varieties and all are good.

Other exotic species with which I am familiar are the following:

F. acmopetala has bulbs composed of scales, like those of a Lily, and from these arise grayish stems to the height of about a foot, ornamented with narrow leaves of the same glaucous tone, and surmounted by a solitary bell with pointed, reflexing petals, sombre in garb—a blackish purple mottled with low-toned green. It is a good plant for

FRITILLARIA, PROBLEM CHILD OF THE LILIES

(CONTINUED FROM PAGE 78)

a limy soil in partial shade. It comes from Syria.

There is something about a green flower that is distinctly arresting, and the blossoming of *F. armena* gave me a real thrill. The stems, narrow leaves and delicate cone-shaped bells are all of the same silvery green hue—a really enchanting flower, the bells lined with yellow. It has flowered here two successive seasons when it has been planted in good soil in a half shaded section of the rock garden.

F. camschatcensis, the Black Lily, is a sombre flower with a roving foot. Across Kamtschatka, Siberia, Mongolia and Japan it wanders and turns up on the other side of Bering Straits, where it is by some botanists considered only a form of the North American species, *F. lanceolata*. Its dark bells dangle from stems from nine to eighteen inches tall, the shining leaves are whorled about the stem. It is not a too difficult plant to please, given a dampish soil and some shade.

F. citrina is altogether delightful, a little species from Asia Minor, growing no more than six or eight inches high, its stems and narrow leaves gray-green, its dainty bell, sometimes a pair of them, a soft yellow color, the petals neatly rounded. A small, choice plant for a cool nook in the rock garden where it is best seen in colonies of six or eight, or more. It flowers in May.

F. pyrenaica and *F. verticillata* (*Thunbergi*) are both worth growing. They are both from Siberia, or thereabouts, and though the first is a trifle liverish in color, it yet has the curious distinction that is the mark of all the race. It has lived here for a number of years. *F. verticillata* is pale in hue,

faintly marked with green outside and with maroon inside. Its bell is broad and ample. Both kinds do fairly well in the rock garden. *F. karadaghensis* flowers in late April. It has curiously twisted leaves along the six-inch stalks and funny little angular bells in which brown and apple green are mingled. It is growing in a low part of the rock garden where the soil is gritty, in almost full sun, and is multiplying.

When it comes to the natives they must be divided into at least two sections—the shade-lovers and the sun-lovers. And some like damp and some like dry, others like clay. Nearly all are native of California, but three at least have a much wider distribution.

SUN LOVERS

The first group, the sun-lovers, are distinguished by Lily-like bulbs and a circle of leaves about the base of the stem. They like full sun and a rather heavy soil, moist during the growing season. All Fritillarias, it may be said, like plenty of moisture while they are in growth, though most of them like a good drying during their resting season. To this sun-loving group belong *F. Purdyi*, *F. agrestis*, *F. liliaceae*, and *F. pluriflora* and *F. striata*. These are dwarfish species, quaint and unusual in coloring, but only one, *F. pluriflora*, breaks away from the sombre greenish brown tradition, and appears in a soft rose wine-color, its bell long and without checkering. My bulbs bore from one to three flowers, but it is said to be capable of accomplishing as many as twelve, when it indeed must be a striking sight. It is decidedly the best

of its group and seems to be fairly amiable as Fritillarias go.

PARTIAL TO SHADE

The second group, the shade-lovers, have curious flattish bulbs covered with rice-like grains. The stems are tall and encircled by several whorls of shining leaves. They are found either in open woods or brushy places where they receive some shelter from the sun. The soil will be clayey or gritty with a little humus to lighten it. In this group are to be found the almost black *F. lanceolata*, away up in Alaska and extending down the coast, where it has the name of Mission Bells; *F. pheanthera*, with small greenish bells, not very enduring in my garden; *F. atropurpurea*, a fantastic little plant with brownish bells and a three-pronged pistil projecting threateningly from the mouth; and the brilliant *F. recurva*, with its form *coccinea*. This is the most brilliantly colored of the race, and indeed bows its head to no flower in point of scarlet coloring. It looks like a Lily—its petals recurving, the bells ample and from few to many on a stem. They are brilliant scarlet on the exterior and scarlet streaked with bright yellow within. It flowers from quite small bulbs, but the stronger the bulb the more freely it will bloom. The leaves are in several whorls from the middle of the stem upwards and are somewhat coppery in color. It has been truly said that the Red Bell has brought more tears to the eyes of gardeners than any other bulbous plants. To see it is to desire it with intensity, but it is not an easy plant to grow away from its natural haunts. It is growing here in a sunny situation in the rock garden and has flowered very well for two successive seasons. The form *coccinea* is, if possible, more brilliant, and it is distinctly less amiable. I have flowered it here only once and then it wore a decidedly unamiable expression. It appeared to be red with rage, rather than with exuberance of life.

INDIVIDUALIST

And then in a section all by itself is the little Yellow Bell, *F. pudica*, an ideal subject for the rock garden. It has the appearance of a golden snow-drop, flowering about the middle of April. It grows from four to six inches high, with erect narrow basal leaves, and from one to several pure yellow bells, about an inch long. Mr. Purdy writes me that this species is of rather wide distribution in the semi-arid regions east of the central section of California and extends to British Columbia, Idaho and Utah. There it is found in a silty, sandy loam near or under Sagebrush. It is quite hardy and amiable in our rock gardens and planted in little colonies makes an attractive show in April.

All the Fritillarias known to me flower before the middle of May. It must be said again that they are not easy subjects, but they do offer interest by their unusual appearance and a fillip to gardeners who like to try their hand at the less obvious and easy-going plants. I shall be glad to furnish more information about the various kinds to anyone who has specific questions and will send me an addressed envelope.



Fritillaria meleagris alba, at the right, is a charming white form of the well known "Checkered Lily"



WALTER B. WILDER



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GLANCE to the right, and there is another bit of Africa—Table Mountain, at whose foot lies storied Cape Town, point of call on many a world cruise. A great flat pile, this famous hill, overlooking the wide sweep to Table Bay. Once on a time its ascent was a task for the hardest, but nowadays an aerial cableway takes one to the summit in all comfort. In the photograph both the upper and lower stations of this cableway, built a few years ago for the convenience of visitors, can be seen

HAWAII is famous for many things, not the least of which are volcanoes, surf boards, *leis*, charming homes and hospitality. But, perhaps because their ends are clearly commercial, its vast pineapple farms have lacked their due measure of publicity. Due, we say advisedly, because they are so wholly Hawaiian and perhaps even more because their product reaches to the farthest corners of the world. And due, also, because a truly fresh pineapple is one of life's gastronomic experiences

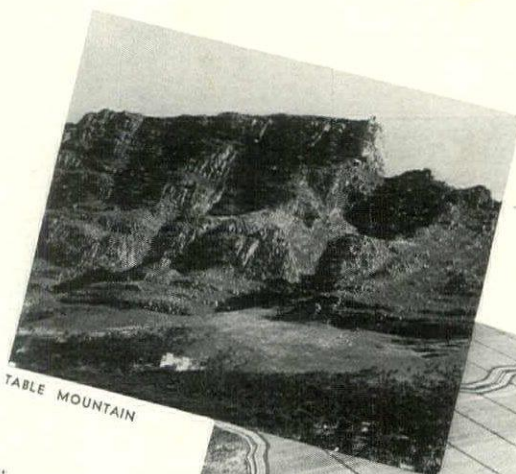
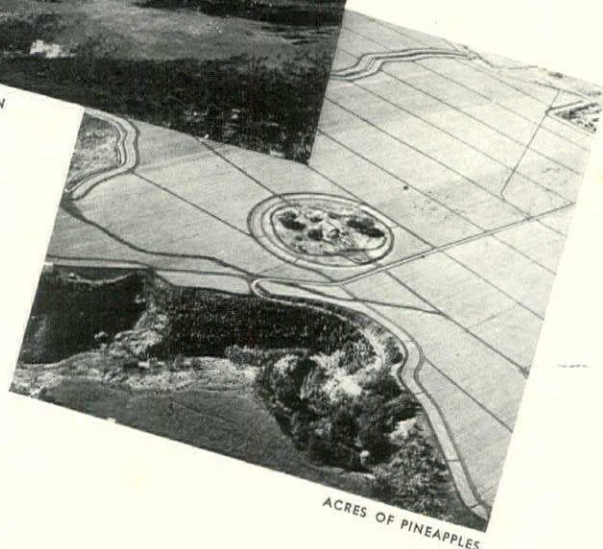


TABLE MOUNTAIN



ACRES OF PINEAPPLES

THERE WAS A TIME—and not so long ago, at that—when one could set out upon a journey almost at a moment's notice. Few folk were traveling for pleasure alone, for Hard Times were upon us and the world was sticking pretty close to its knitting. Small wonder that hotel rooms waited dark and empty behind lowered shades and passenger lists showed significantly short. Almost everywhere accommodations could be had in a moment.

But those days are happily past. Once more mankind is on the move. The wise traveler of 1936 plans ahead and books his cabin or compartment, his suite or motorcar, well in advance of his arrival. No longer is it enough merely to pack the bags; quite as important is it to make sure there will be a place to put them and a spot to rest one's head when the journey begins.

And this is a welcome sign, a good omen for the world. It is not well that man should look always upon a narrow horizon. The most domestic of us needs the stimulation of occasional change, the uplift of fresh sights and contacts. Home ties are of value beyond price, but their worth is all the greater if now and then their knots are allowed to slip just a trifle.

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